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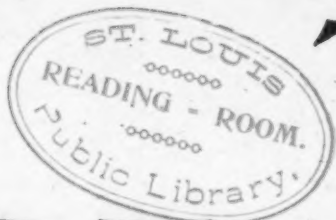
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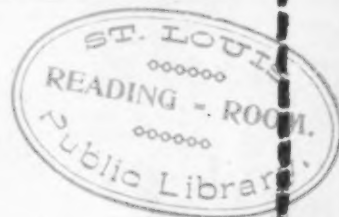


THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD.

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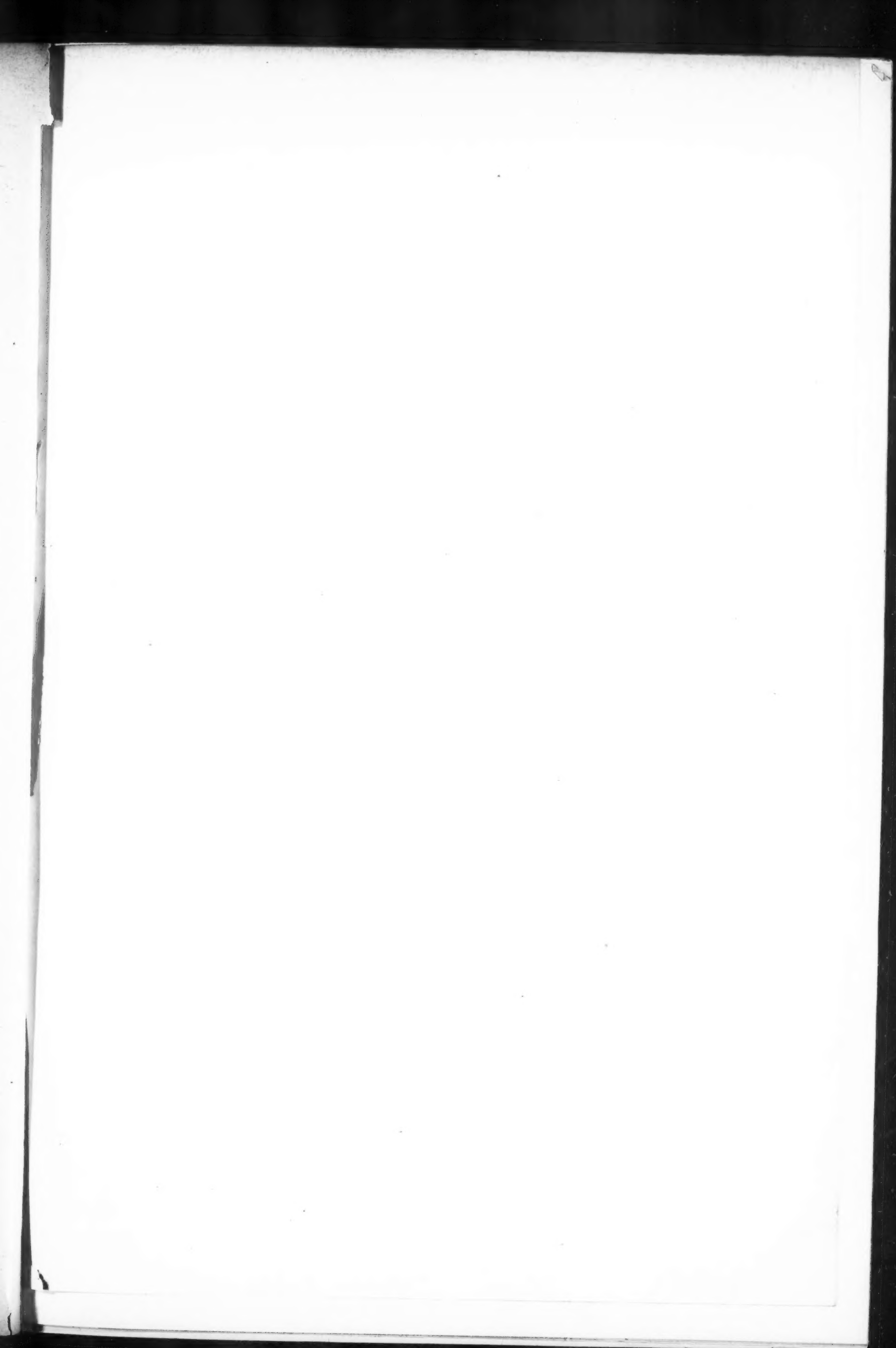
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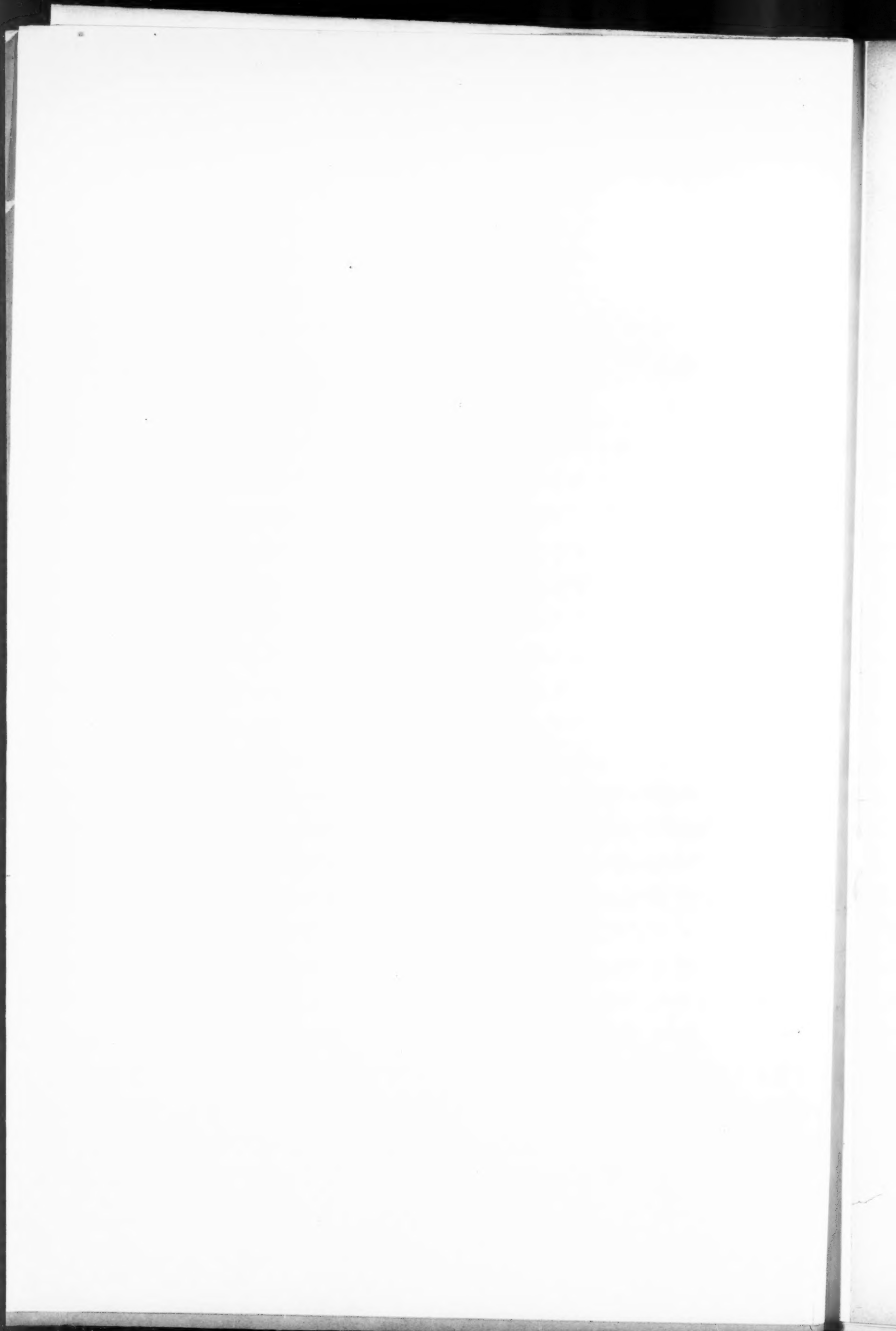


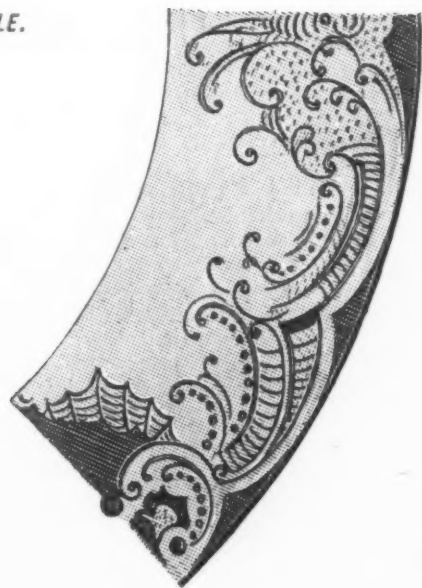
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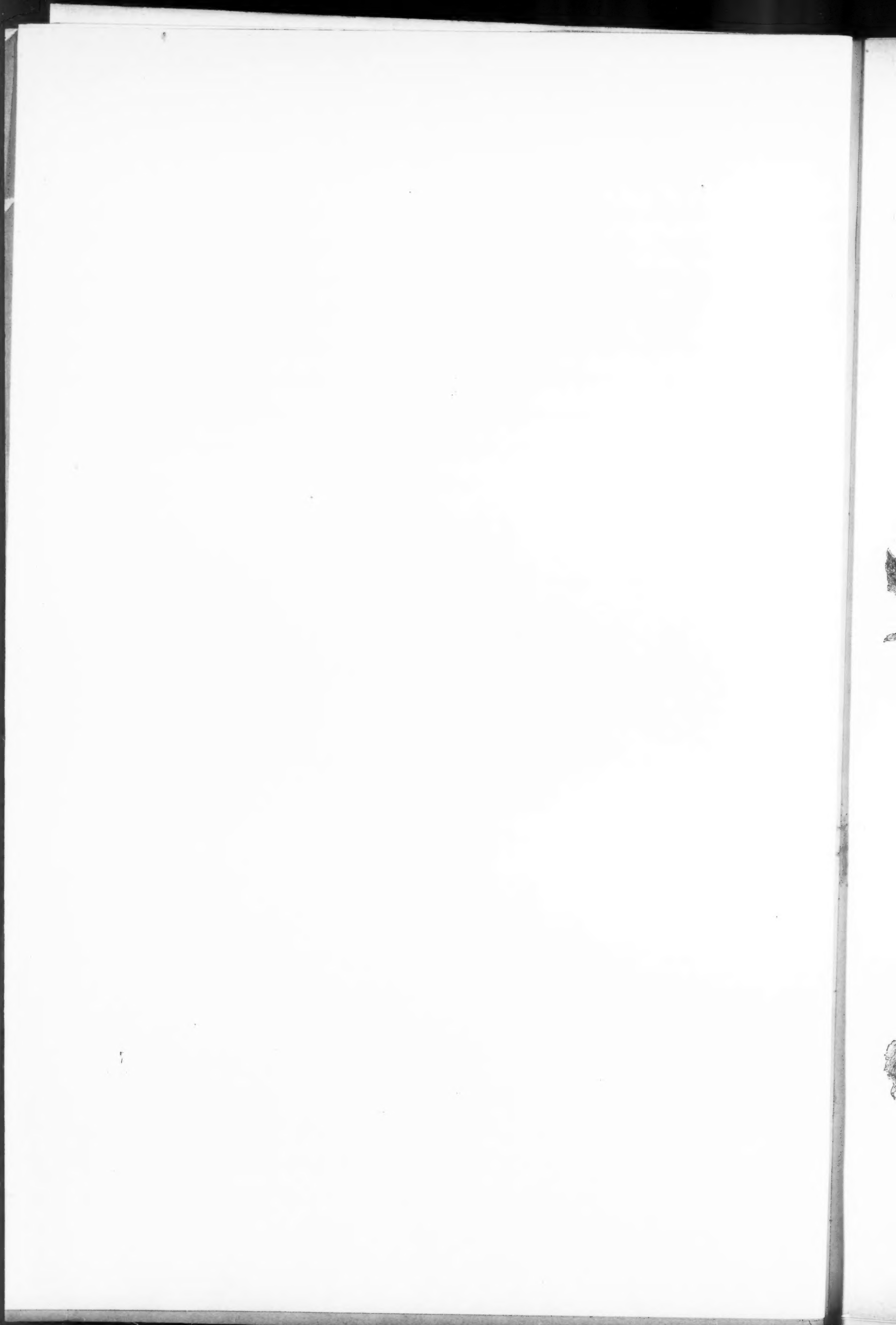


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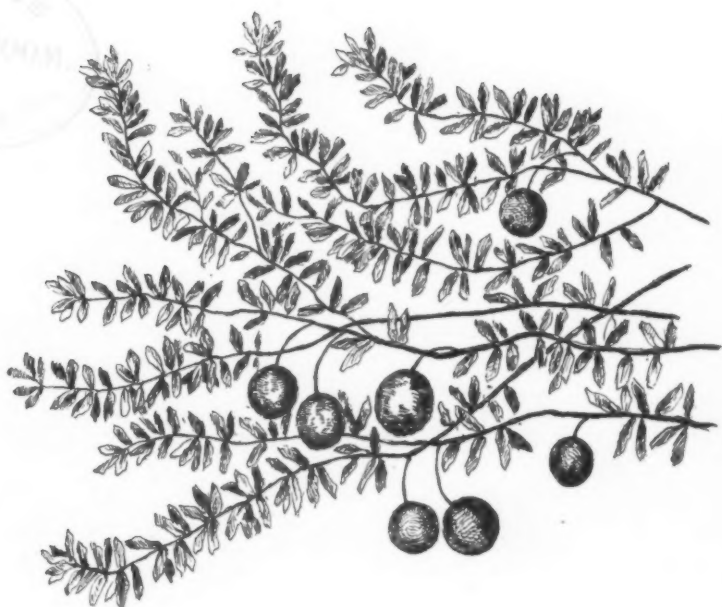
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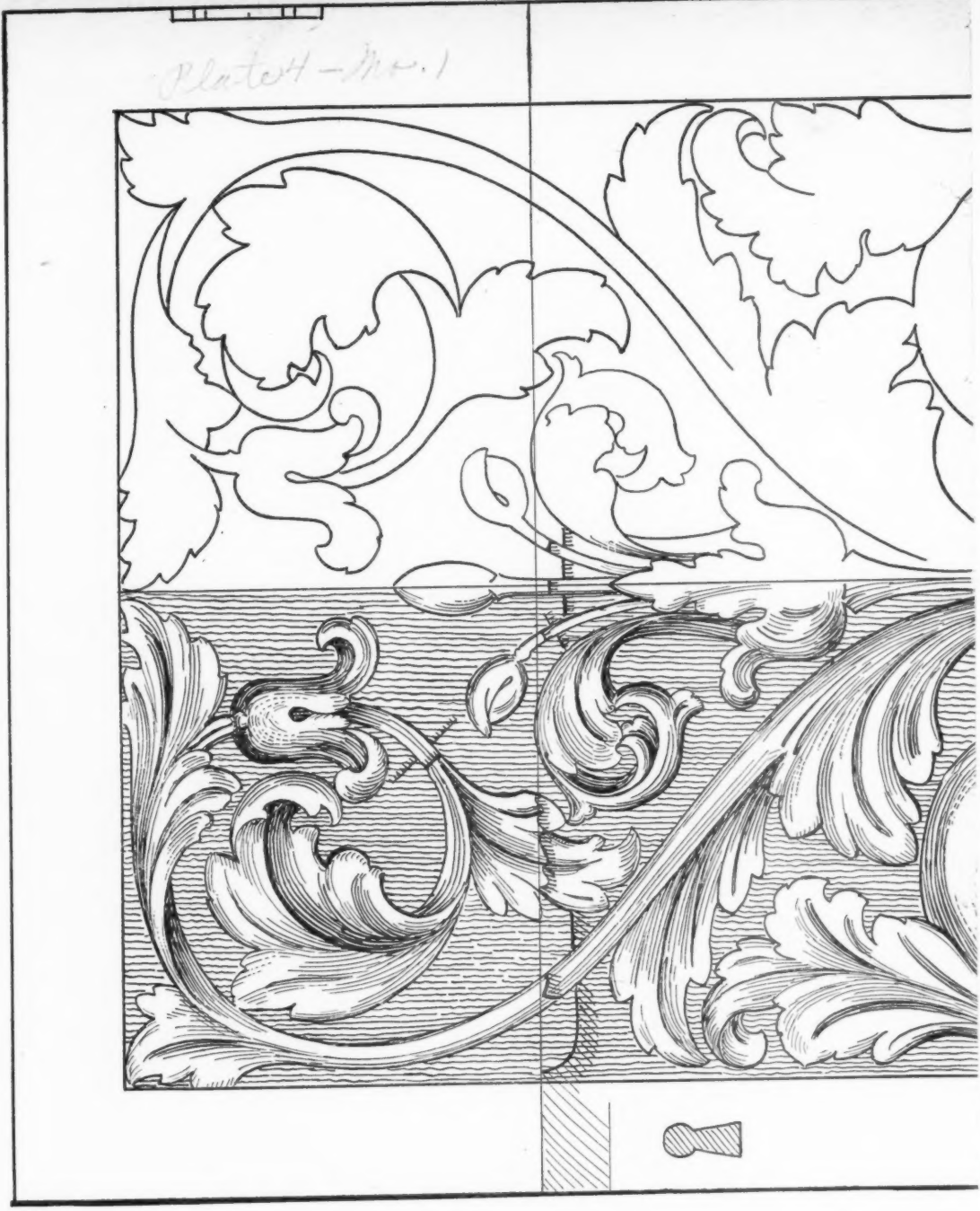
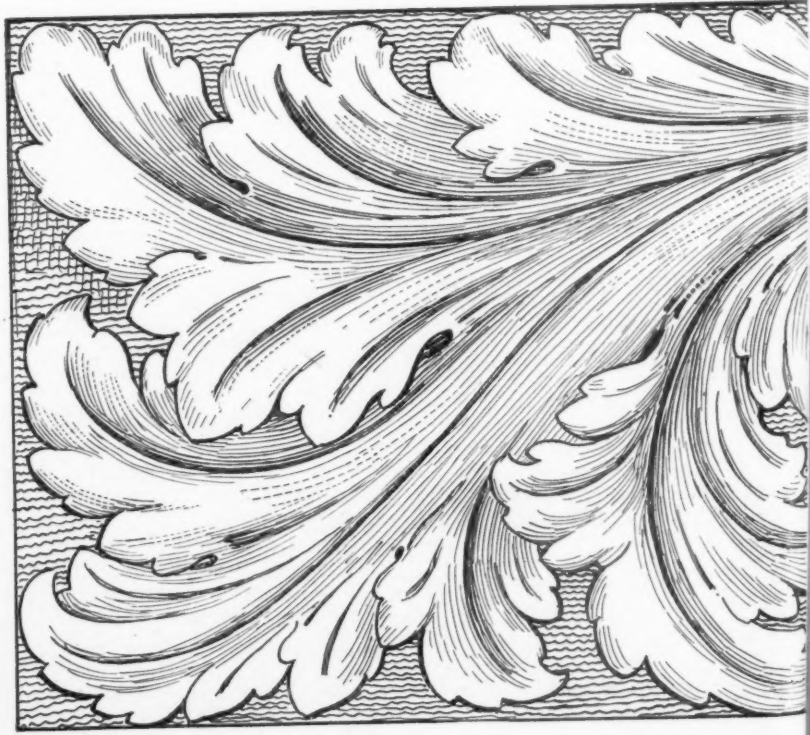
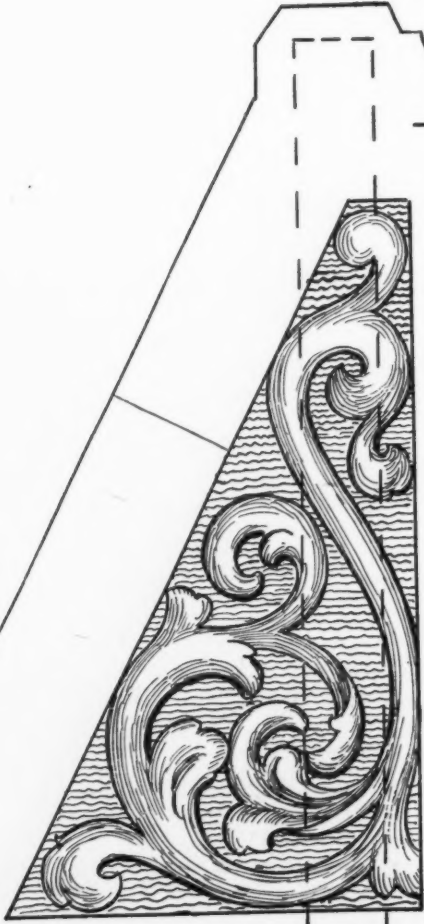
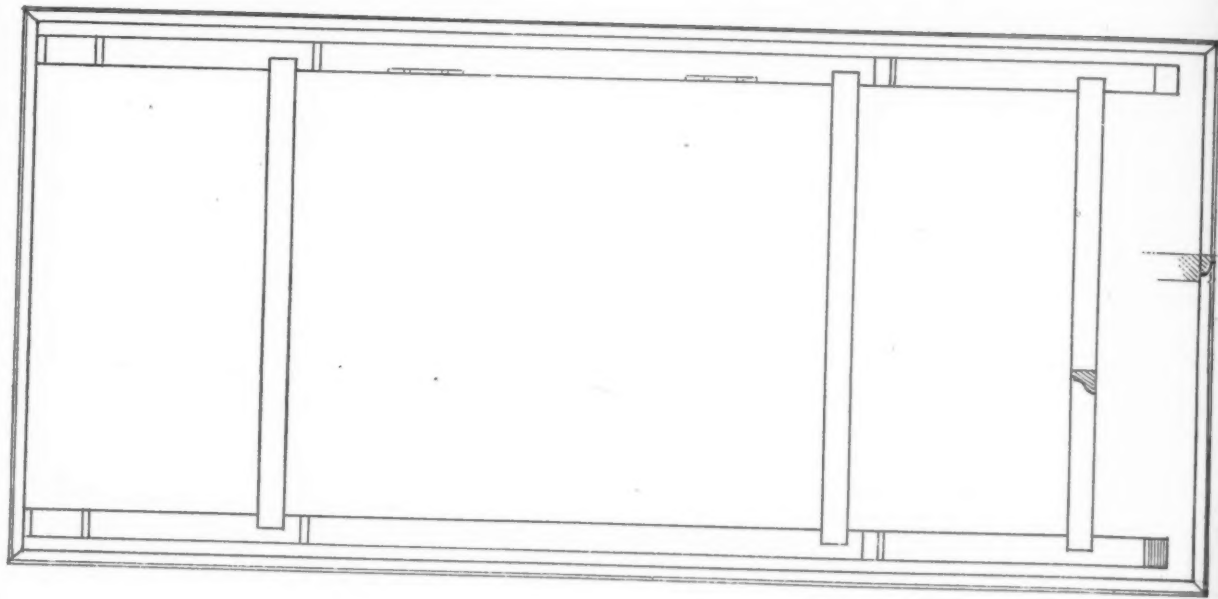
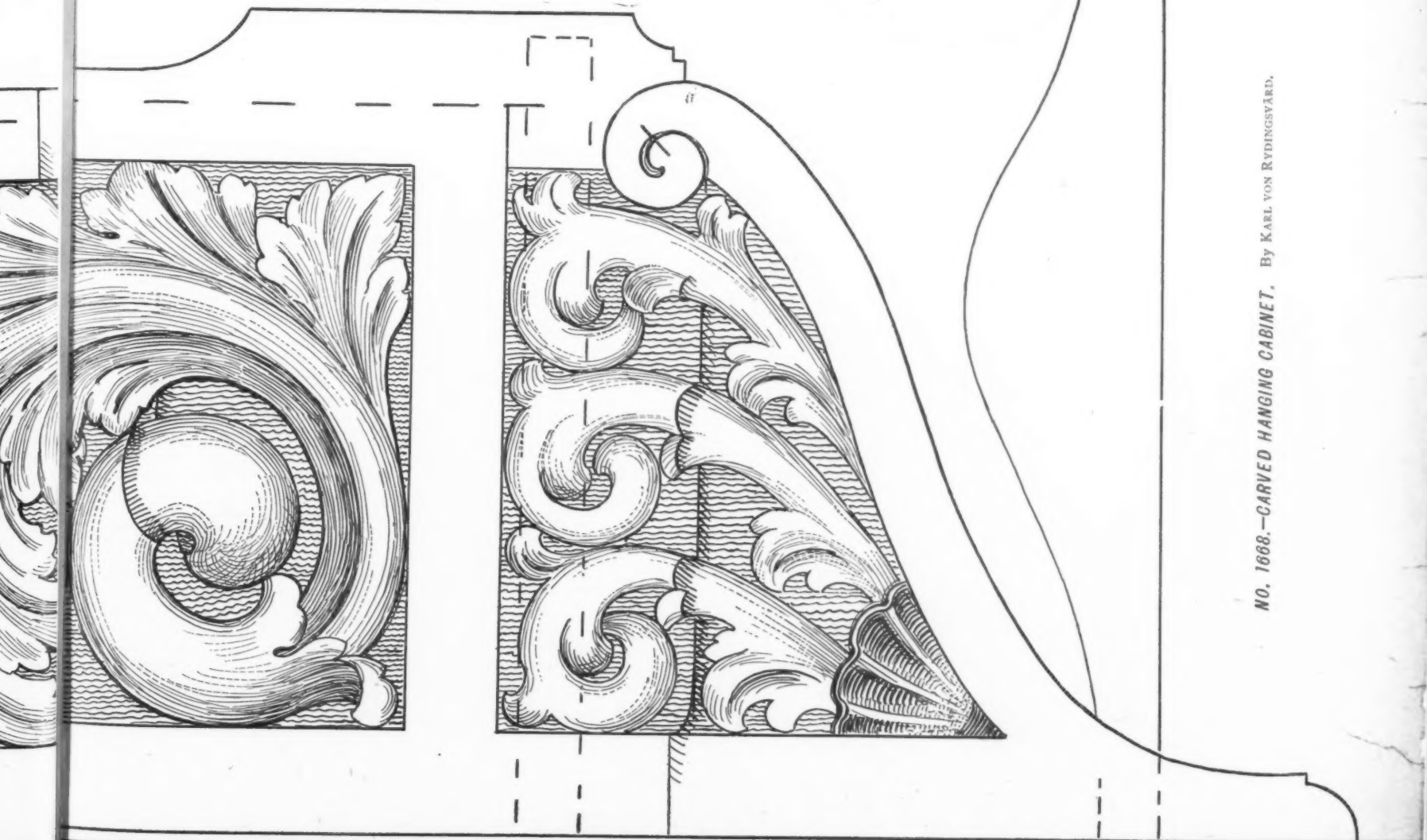


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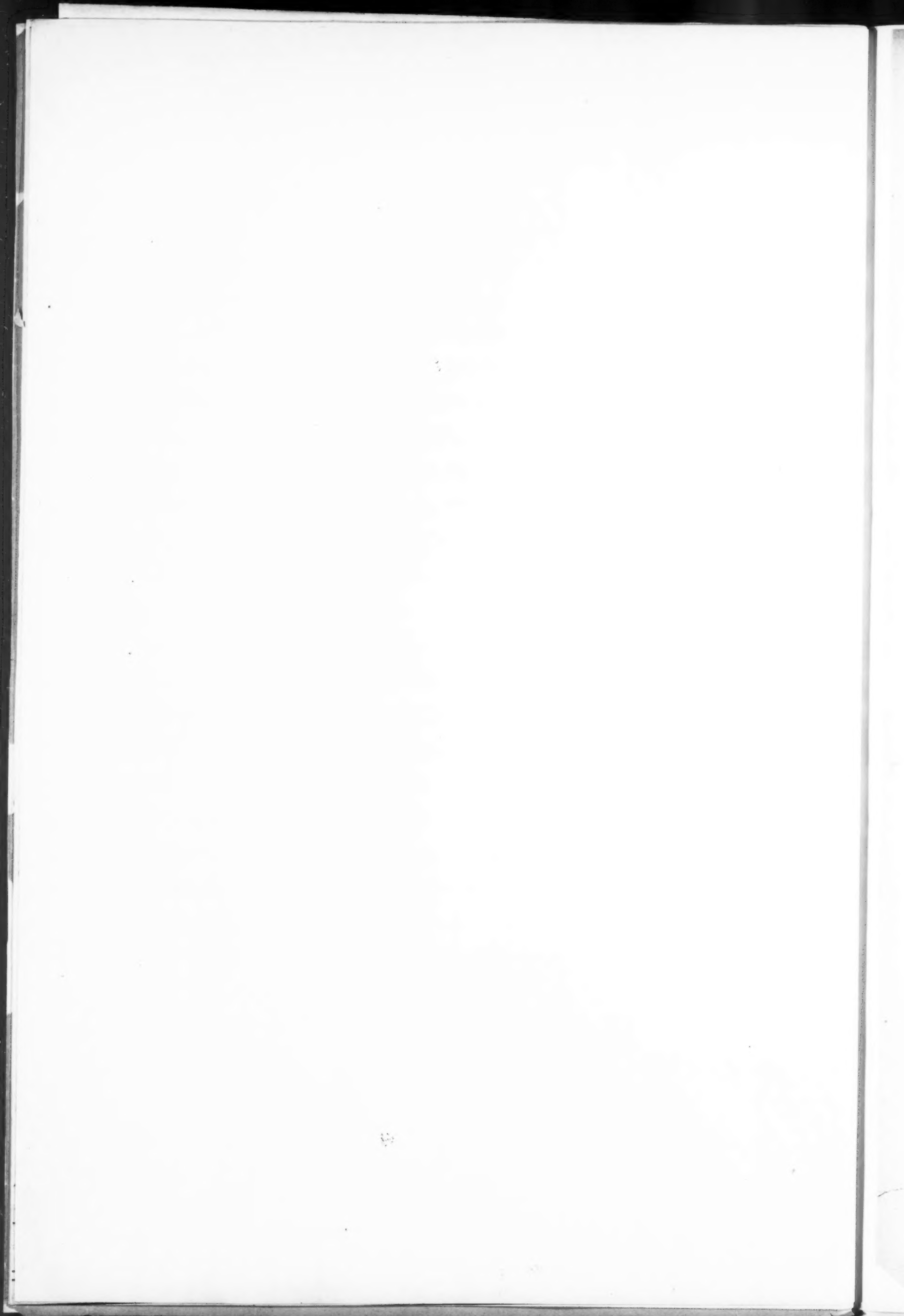
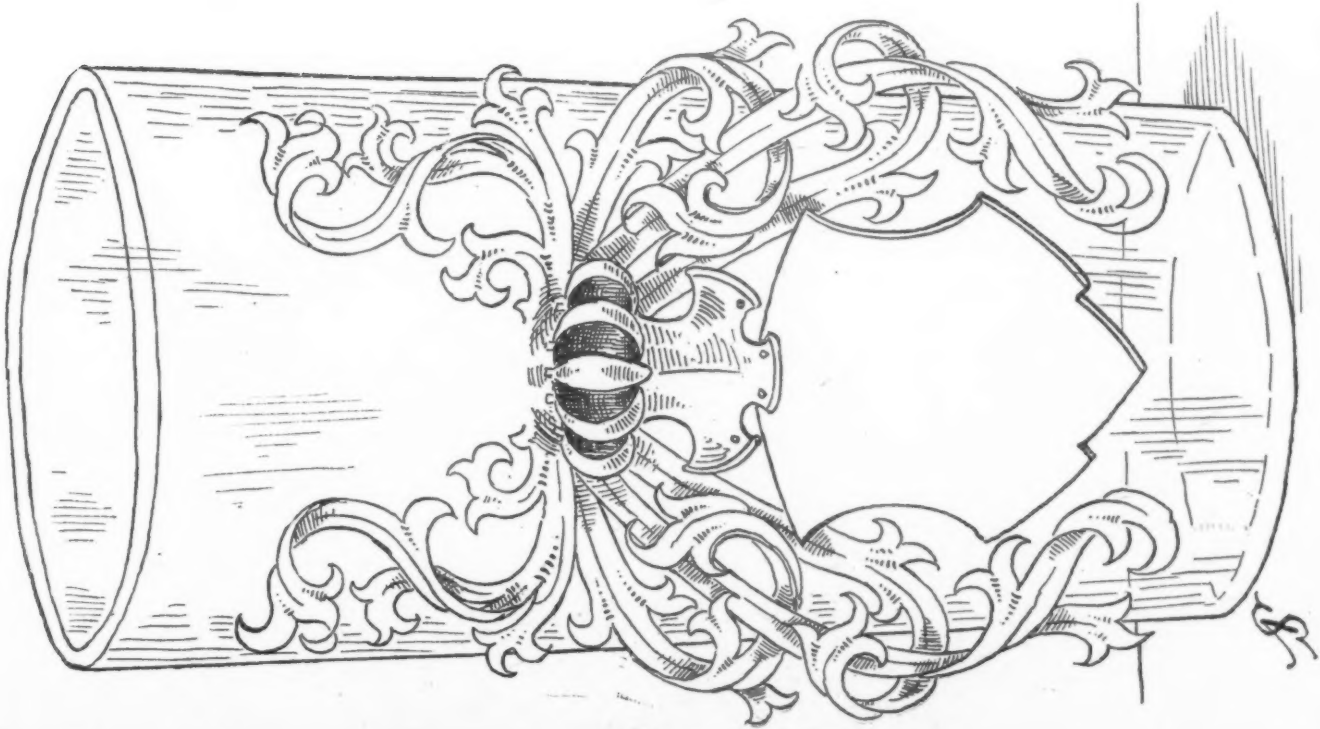
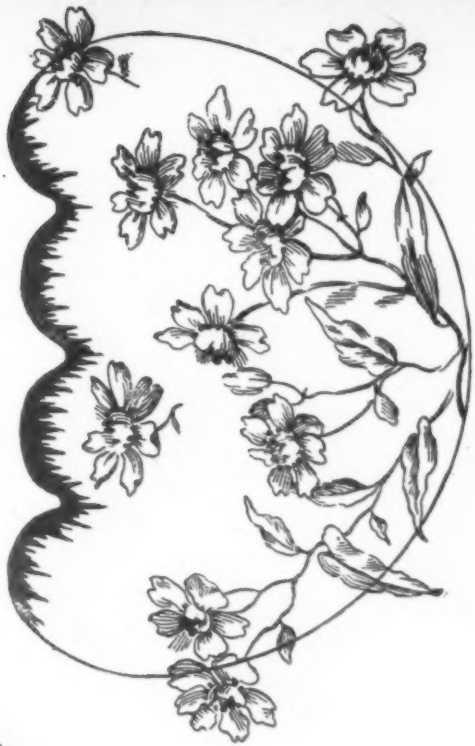


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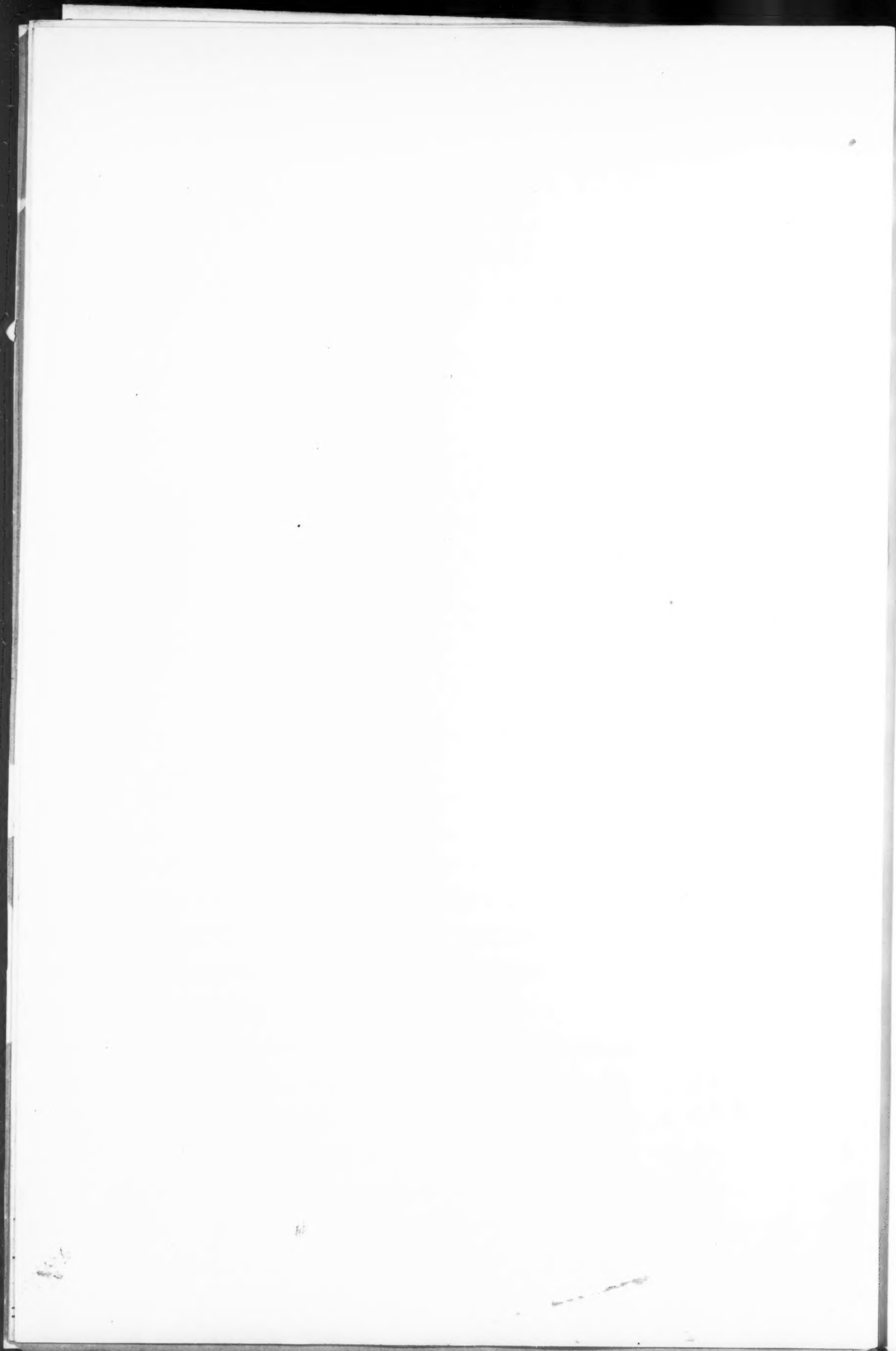
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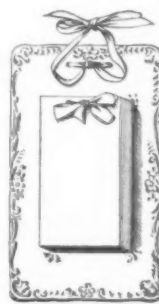
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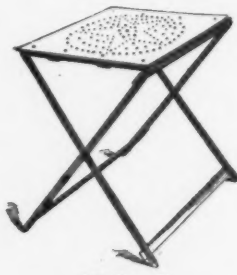
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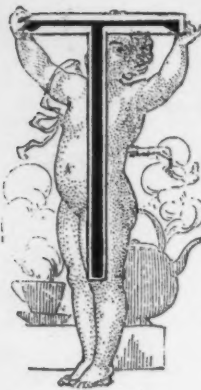


"AN IDLE HOUR." BY EMILE BAYARD. ENGRAVED BY L. ROUSSEAU.

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MY NOTE-BOOK.

Leonate.—Are these things spoken or do I but dream?
 Don John.—Sir, they are spoken, and these things are true.
 —Much Ado About Nothing.



THE New York World remarks: "It was not generally known that the Metropolitan Museum had any large sum at its disposal, and no one suspected when the superb 'Edge of the Woods,' by Rousseau, was bought at the recent Schaus sale by Mr. S. P. Avery that the Museum was the principal in the transaction. The trustees saw fit to keep the matter a secret, underestimating the value of a publicity which could only act in encouragement of the Museum's support." I do not pretend to

fathom the motive of the secrecy; but I venture to think that had it been known in advance, the trustees intended to buy the picture, there would have been a strong objection to the purchase, for the reason, as I have before pointed out, that this truly fine painting has been injured by injudicious cleaning. Instead of \$25,000, it might have brought \$35,000 but for this fact. The surprise of the connoisseurs when they saw such a "brand-new" lot of pictures no doubt affected the prices. The "Return to the Farm" by Troyon was started with a mysterious bid of \$10,000, and was bought in. The same sort of thing happened to the Ruysdael, which was started at \$3,000. Mr. James Ross, of Montreal, got "The Admiral" by Rembrandt for only \$18,600; it cost William Schaus \$23,000 at the Crabbe sale, and also the import duty he paid on it. The "Fisherwoman" sketch by Hals alone brought a good price—\$5,400; it cost 11,000 francs at the May sale.

In regard to the purchase of the Rousseau, the fine Turner owned by Sir Francis Seymour-Haden, and the rather poor example of the brush of the late Lord Leighton, The Evening Post remarks:

"Obviously American artists have reason to expect but little encouragement from the Metropolitan Museum of Art. It is well enough for the authorities to buy, at reasonable prices, such works as those recently acquired, but the spectacle of a large public museum purchasing the productions of every people but its own is, it is safe to say, unique."

To this one gets the familiar explanation that the Museum has no fund out of which it can buy American pictures. Mr. S. P. Avery says: "The late purchases were made with the accumulated income of the endowment fund created by Miss Catherine Wolfe. This lady's collection, bequeathed to the Museum, consists entirely of works by foreign artists; the works added are in the line of her own preferred selections; they harmonize with and add to its completeness, which native productions would not do, and if such were incorporated, would never form a part of a future American collection, as Miss Wolfe's will makes the condition that her collection and the additions thereto shall always be kept together in galleries solely devoted to that use."

UNDOUBTEDLY this is true. Miss Wolfe's legacy could not be used except to carry out her wishes. Yet if the Museum had really wanted to do so, it could long ago have created some sort of a fund, however modest, for the purchase of American pictures. With an annual appropriation of no more than a thousand dollars, in the course of a few years a respectable nucleus might have been formed, which probably would soon have been increased from a variety of unlooked-for sources if the New York public had had any reason to suppose that the acquisition of a gallery of representative American paintings was really desired by the Board of Trustees. But neither collectively nor individually have these gentlemen indicated anything of the sort. Their personal preferences, so far as can be judged by their private collections and their many generous gifts to the Museum, have been conspicuously in the opposite direction. It is they, and rich men in other cities who follow their lead, who set the fashion in picture-buying in the United States,

and there will never be the right kind of encouragement of national art at home until their influence, or that of a wiser generation who may succeed them, shall be heartily thrown in favor of it. If it is true, as has often been said, that our rich picture-buyers are unable to recognize the merits of American painters until the latter have received the cachet of European approval, let them begin to buy for the Museum by selecting works of such men as Whistler, Sargent, Hitchcock, Mark Fisher, F. D. Millet, Humphreys Johnson, Alexander—Dannat is already well represented—and certainly include Miss Mary Cassatt. Commercially speaking, probably there will be no mistake in doing so. At all events, let us make a beginning of some sort. There will be no difficulty in raising a fund for such a purpose when it shall appear that the Trustees of the Museum individually and collectively are earnestly in favor of it.

AN American going to Europe for the first time told me the other day that he would like to supplement his proposed visits to the chief public galleries of London and Paris by a glance at some of the principal dealers' galleries noticed from time to time in these columns, for he thought that they must contain many important pictures; but he had heard that it was the custom of the dealers to exact an admission fee. "That must mount up," he added; "do you think it worth it?" My answer may interest other readers: The charge for admission is merely nominal, and is not general even in London, where alone it is made. Presumably, it is to keep the galleries free from loafers and idlers. But it is sometimes worth the shilling charge to see some notable painting, destined soon to pass into the retirement of a private collection. Such a picture was Turner's "St. Mark's, Venice," which thousands willingly paid to see at The French Galleries in Pall Mall. Subsequently, it will be remembered, it was brought to New York by Mr. Avery, and sold to Colonel Payne for, it is said, \$50,000. The grand Walters "Hobbema" was at Lawrie's, in Old Bond Street, last summer, and could have been seen privately, although it was not on exhibition; it, too, came to New York, but was allowed to go back unsold, although in all America there is no such fine example of that famous painter. At Dowdeswell's, in New Bond Street, was the richly colored "Mlle. Hillsberg," by Hoppner—one of the very few good English paintings in the King sale. At Tooth's, in the Haymarket, and, of course, at Agnew's, there is often something worth paying a shilling to see. In Paris, no charge is made for visiting such notable galleries as those of Boussod, Valadon & Co., Knoedler & Co., Durand-Ruel, and Sedelmeyer; or at Amsterdam, The Holland Art Galleries of Mr. Preyer.

THE ridiculous effigy of Garibaldi in Washington Square, which has long been an eyesore to persons of taste in New York, is to be replaced by a new statue by Mr. Turini, the sculptor who nominally is responsible for the present one. It appears, though, from a statement by this gentleman in The New York Times, that the bronze atrocity as it now appears is not what he designed, this being really only a mutilated portion of his model. "His design when accepted consisted of Garibaldi as a central figure, a soldier with bayonet ready for the charge, and a bugler giving the call to arms. Garibaldi is shown in the act of drawing his sword. The pedestal was to have been a rough rock affair, the upper portion rising in spiral form to support the figure of the liberator. But Mr. Turini says that while he was absent in Europe it was discovered that there was not enough money to complete the central figure, let alone the two side figures and the pedestal. Without consulting the sculptor, the members of the committee set to work to make the design fit the fund, no more donations being in sight. With nothing left of the original design but the figure of Garibaldi, which had been cast so as to harmonize with the side figures in the fore, the next thing the amputators did was to select a standard-style pedestal of plain granite. But Garibaldi could not be induced to stand straight on the new pedestal." A little thing like this, however, did not discourage the committee, and Garibaldi's legs were made to fit by bending them in the bronze foundry. "This," we are told, "ruined the natural pose of the figure." I should think so! Poor Mr. Turini, unable to endure any longer the mortification of being credited with the authorship of this abortion, has, at his own expense, made a new Garibaldi statue—a single standing figure in repose—

and he is having it cast in bronze to be placed upon the present pedestal.

WHATEVER difference of opinion there may be as to the degree of artistic excellence to be accorded this year to the exhibition of the Salon of the Champ de Mars, there is no denying that the official catalogue surpasses even its own brilliant record for unconscious humor. I had marked some two dozen choice examples of "English as she is writ" in the translations of the French titles of the pictures; but the following gems will suffice: "Woman to the fire" for "Femme qui se chauffe;" "Pot's trades women" for "Marchandes de pots;" "Spring nude figures" for "Printemps nu;" "Prowdy" for "L'Ingénue;" "The Conqueror of gunshot" for "Le Vainqueur du tir;" "In the park of oysters" for "Dans les parcs aux huîtres;" "Aristocratic interior" for "Intérieur bourgeois," and "M. Fritz Thaulow and his children" for a portrait group introducing that distinguished Swedish painter. How interesting it would be to have a portrait of the genius who is responsible for these wonderful translations!

GERMAN sculptors are making an outcry, through the Berlin newspapers, because Mrs. Cadwallader Guild, an American, has been commissioned to model two allegorical figures, representing respectively "Posts and Telegraphs," to be placed upon the Post Office building at Magdeburg. Such a commission, anyway, can be but a meagre offset to the extraordinary proportion of work entrusted to German sculptors in the United States.

A GLIMPSE OF THE TWO PARIS SALONS.

A FIRST view of the two great spring Paris exhibitions does not impress one with the idea of any material advance over those of previous years. At the old Salon—in the Champs-Élysées—there is the same oppressive feeling of being confronted with acres upon acres of canvas, which would require weeks for one to "take in" conscientiously, and which certainly would not repay one for the trouble. There are more than two thousand oil paintings alone, and, counting water-colors, pastels, drawings, sculpture, and the rest, the catalogue shows nearly five thousand numbers. There is pretty much about the usual display of colossal canvases, which one would imagine could hardly be absorbed even by the capacious walls of the provincial town-halls, where many of them are destined to find their ultimate resting-places. Such is Mr. Tattégren's "Useless Mouths," a gruesome incident of a siege during the Middle Ages, showing starving men and women devouring human corpses, the scanty supply of food being reserved for the actual defenders. Mr. Rochegrosse abandons his favorite nudities for an immense allegorical picture, painted with a socialistic bias. Hamilcar's regiment of elephants trampling the enemy to death is the cheerful subject that Mr. Surand has selected from "Salammbô." De Laubadère's "Arena" depicts every phase of horror and despair in the faces and movements of a score or more of Christian martyrs who are about to be mangled by wild beasts. Of course the women in the picture are all shown naked. Indeed, throughout the vast galleries, female nudities, as usual, divide the honors with ghastly horrors. These are the things that first arrest the attention by the vastness of the canvases or their conspicuous placing. Subsequent inspections, it need hardly be added, reveal the presence of many beautiful landscapes, portraits, and genre paintings.

The Americans are largely, if not brilliantly represented. Mr. Dodge has the ambitious allegory of "Ambition," for a ceiling in the new Congressional Library at Washington; Ridgway Knight, a comely "Shepherdess" standing in a reflective pose near a river-bank, her sheep lazily browsing behind her; Henry Bisbing, a sunny hill-side and sheep, called "Indian Summer;" W. Pratt, a spirited representation of a "Shipwreck," seen from the beach by a crowd of despairing men and women; J. W. Finn, a brutal picture, called "La Boite Américaine," fit for a Police Gazette illustration; A. Creswell, "A Simple Confession" of love by two bashful peasants, admirably characterized. Mr. Henry Bacon again takes his subject from his beloved Étretat, this time inside an old church, where "A Hero," a handsome young sailor with one arm in a sling, forms the subject of the whispered conversation of two pretty peasants seated in the pew behind him. E. Lord

Weeks shows a halt at a brook, at sunset, "On the Road to Ispahan," for muleteers to water their pack-horses. Mr. Story has an elaborate composition, containing many figures, among which is that of a half-dazed peasant girl, fresh from the hands of the doctors in the "Laboratory of Clinical Physiology at St. Lazare." Miss Elizabeth Gardner sends a half-nude, sleeping child, guarded by a shepherd dog, reapers being dimly seen in the distance. Miss C. E. Wentworth shows the interior of a cathedral, with a devout young lady worshipping in one of the chapels. H. Stanley Todd, Miss Klumpke, Miss M. Turner, Miss L. Southwick, and other Americans are represented by single costumed-figure or portrait subjects, and Mr. H. O. Tanner has a "Daniel in the Den of [quite harmless-looking] Lions."

At the Champs-de-Mars Salon, as usual, fewer pictures are exhibited, and these are, on an average, of considerably smaller dimensions than those in the Champs-Élysées Salon. Puvis de Chavannes, in addition to a very notable array of studies and drawings, sends the five panels which he has painted for his decoration in the Boston Public Library, which have already been described. Dagnan-Bouveret's "Last Supper," with its much-posed and rather Gallic-looking Disciples, academically considered is full of merit; but it is probable that Leonardo's rendering of the same subject will not yet be displaced by it. Gervex, Roll, Béraud, Besnard, Boldini, Carolus-Duran, and the rest of the regular contingent of a Champs-de-Mars Salon—clever craftsmen, all of them—are respectfully represented, each in his own painter-like way.

Considering their numbers, the Americans more than hold their own at the exhibition. John L. Sargent has a masterly "Portrait of Sir Graham Robertson," a pale, distinguished-looking young man, and Miss Cecelia Beaux, by her half dozen vigorous canvases, shows that Miss Mary Cassatt, whose work has long been highly esteemed in Paris, is not the only really first-class woman painter the United States can produce. J. W. Alexander sends a characteristic portrait of a lady in pink and black. Alexander Harrison repeats himself acceptably in several marines. William L. Picknell by his truthful "Route de Nice," a white, dusty road, under a midsummer sun, reminds one of his early success, "Route de Concarneau;" there is the same general perspective as before; only in the present case the horizon is bounded by a range of hills. A new-comer of power and versatility is E. Ertz, of Chicago, who sends six scenes of Spanish national life, full of character and movement, painted in water-colors; and, in oil, "Souvenir de Rossetti," a fair English, golden-haired girl contrasted against a rich peacock-green background. The beach scene and "The Road" by E. Irving Course are both meritorious. Howard Gardiner Cushing sends several portraits; Miss Elizabeth Nourse, "Summer Hours"—a Brittany landscape and figures, with a nice feeling for atmosphere—and some interiors cleverly picturing certain phases of Dutch peasant life; Miss Kate A. Carl, a charming female nude figure, naturally posed before a Psyche mirror; and there are creditable single figure and portrait subjects by Miss Mary Franklin and Miss Clara E. Sockett. In his highly decorative picture, "L'Appel," Albert P. Lucas shows a very marked progress in painting the undraped female figure.

TWO AMERICANS AT THE ROYAL ACADEMY.

THE American Royal Academy Associates, Mr. Edwin A. Abbey and Mr. John L. Sargent, are again very much to the front. Mr. Abbey, in going to Shakespeare for inspiration for his Academy picture, has done wisely, for there he is quite at home. "Richard, Duke of Gloucester, and the Lady Anne" is his subject, and he has, as usual, treated an old theme in a masterly way. It was possible to put a good deal of contrast of character into the wooing, by the crook-backed villain, of the susceptible widow of his victim, and Mr. Abbey has not missed his opportunity. Neither has he failed to make the most of the picturesque costumes of the period, and of such accessories as the pikes and halberds, hooded faces, and leathern doublets of the soldiers, and of the rich trailing robes of the ladies. Black naturally is the prevailing note in the gruesome procession, but the artist has used it cleverly to enhance the effect of Gloucester's conspicuous scarlet cloak, which gives the key to the color scheme of the picture.

It is always interesting to turn from Mr. Abbey's skilful drawing but somewhat labored painting to the

dashing but none the less scholarly work of Mr. Sargent. At the Academy this year the latter sends only portraits, but in spite of their summary execution they are full of knowledge. It would seem that Mr. Sargent never lets his brush touch the canvas without knowing the exact effect that will be produced by the contact. It is all in his mind, and, like the ready writer, he says what he has to say without thought of elision or modification of statement. His "Mr. Chamberlain" is an astonishingly good likeness of the Secretary of the British Colonies. But in this portrait of a smooth-faced gentleman in the conventional black frock-coat, the complete effect produced by the sweeping brush work of the master, magical as it looks, seems easy enough of attainment when compared with the technical marvels produced with seemingly no more effort in his portraits of two elaborately costumed ladies. The more notable of these shows the sitter in white dress and crimson cape, with priceless pearls and a huge emerald, the whole effectively relieved against a rich, harmonizing background, while an iridescent peacock on a lacquer screen completes the gorgeousness of the color scheme. Truly, a dazzling vision of opulence of purse and palette.

THE CHICAGO WATER-COLOR EXHIBITION.

ONE hundred and twenty-seven out of the four hundred and forty-seven pictures shown at the seventh annual exhibition at the Chicago Art Institute were selected from the New York water-color exhibition. Among the latter is Lungren's appalling "Thirst," the lost ranchman staring death in the face on an arid Colorado plain. It forms the centre of a group of fourteen far-Western scenes by this artist. His cow-boys, Indians, and half-breeds are painted in the hard, graphic manner of a skilled illustrator, but their landscape setting is always full of truth and beauty, and in landscape untenanted he is at his best. "In the Iowa" is a strong decorative pastel of purple-black masses, from which sinuous streams wind through yellow sand. "A Trail on the High Place" shows a whorled pinnacle of rock springing up bold and grateful as a Gothic spire; below the sand melts into a greenish blur of sage; above, the sky is softly blue; about the steep wind steps which tell of human life. "Silence," too, speaks of human life in cliff walls, rounding like an arena, in crags that take to themselves the form of tunnels and crenellated towers, in perforations like loopholes of defence; but the place is deserted except for a solitary bird. No other painter so graphically sets forth the strange and terrible beauty of the American desert. A few others have chosen subjects closely related. C. F. Browne has dealt not unsuccessfully with "A Moqui Water-Carrier, Tusayan," Zogbaum's cavalryman, however, is but a stuffed soldier; and "The Departure of the War-Party," by H. F. Farny, well drawn and well composed, is as devoid of color and air as a tinted photograph.

W. L. Palmer has sent eight paintings, equally divided between Venetian views and crisp, American snow scenes. Of the former, the atmospheric "Moonlight on the Grand Canal" is the best. Charles Warren Eaton has sent ten sympathetic interpretations of winter landscape. Bruce Crane's two contributions also deal with the decline of the year. T. P. Anschutz is another "numerous" contributor, with seven small, lively sketches of "Old Boatmen," naked lads watching "A Crab Fight" on the shore, long-legged calves in "Sea-board Pastures"—all set forth pleasantly in pure water-color.

It is, indeed, an emphatically pleasant exhibition; with no important pictures, with many that are charming, clever, original, or poetic, and with very few falling below a high standard. Carleton Chapman sends "A Stern Chase," with a ship in full sail amazingly high on the water. I like better his "Engagement between the Wasp and the Frolic," although the qualities are rather those of the illustrator than of the painter, and the same may be said of W. L. Sonntag, Jr.'s, "Coup de Grace." The two pictures hanging near each other allow of a comparison between the modern armed turret type of vessel and the ships of 1812. In the same room Ross Turner's "Sea-Rover" shows a still more ancient order of marine architecture, in a stately, high-pooped galleon with emblazoned sails, reflected in the long, oily swell of a calm ocean. This is a good picture, and so is Walter L. Dean's "Toilers of the Sea," fishermen at work in their heavy boat in the midst of prismatic effects of sky and water. The marines generally are more remarkable for quantity than quality. Bricher, Rehn, Richards, H. H. Breckinridge, H. N. Cady, and Emily Mann have

all dabbled their hands in the water. W. H. Drake, E. H. Potthast, and Childe Hassam show lively bits of Bermudan sea and shore. H. W. White has transcribed "Breakers" in pastel streaks of blue and green. He also shows some loosely handled Raffaelli-like landscapes, which are among the good, small things of the exhibition. So are G. W. Peters's truthful winter scenes, Émile Stange's dim green, "In Pennsylvania," Sargent Kendall's flat posterous "Elevated Road at Night," F. B. Williams's low-toned, mysterious little pastorals à la Albert Ryder. Mrs. R. E. Sherwood's most attractive contribution is a very free and graceful "Study" in pastel of a colonial young lady in flowered satin and powdered hair. Her sister, Lydia Emmet, sends two "Portraits" in pastel, capable, but less pleasing than Jacob Wagner's portrait, called "The Rose." One of the largest figure studies is Helefeld's "Temptation." It is, indeed, too large for its subject, a child eying a plate of apples, and for its vague, muddy, would-be Dutch treatment. Dutch treatment and subjects abound. Clara McChesney sends "Gleaners;" J. J. Redmond, sober, lucid views of "Amsterdam" and "Bruges;" C. H. Woodbury, moist, green "Hedgerows," and Marcia O. Woodbury, an incisively characterized "Smoker."

Local artists have presumably expended their best efforts upon recent club exhibitions, and are but scantily represented, although F. W. Freer sends an uncommonly good head in pastel called "Ethna."

I. MCDUGALL.

THERE are in Chicago only three prizes offered to artists. For a man to contribute but two pictures to an exhibition, and carry off a prize on each, is the more remarkable. This is what Jules Guerin has just done at the recent exhibition of the Chicago Society of Artists. The Mead prize of \$100 for the best water-color by a Chicago artist was awarded to his "Hauling the Log;" the Yerkes prize of \$300 for the best figure composition in oil to his "Gleaners." The Yerkes prize of \$200 for the best landscape in oil was awarded to Mr. C. E. Boutwood's "Rain and Tide."

THE Central Art Association of Chicago is an organization of artists, teachers, and sympathizers, doing missionary work among the small towns of the centre West. Collections of pictures are sent for exhibition in various places; these are principally well-chosen works of Western artists, but men of wider reputation, like Benson, Tarbell, the late Theodore Robinson, and others, are frequently represented. The association also arranges classes, lectures on art topics, and permanent societies called art leagues throughout the country-sides; the officers of the association give their services; the entire work is carried on without money and without price except small fees, which barely suffice to cover the cost of transportation and printing. Indirectly every artist in the land is benefited by these modest efforts at arousing and educating an interest in things aesthetic. So it is worth noting that the association is holding its second annual meeting at the Chicago Art Institute at the time we go to press. Among those who will make addresses are Halsey C. Ives of the St. Louis Museum of Fine Arts, W. M. R. French of the Art Institute of Chicago, Charles Francis Browne, Lorado Taft, and other Western artists. Edwin Atlee Barber and F. L. Grünewald will speak on ceramics. F. A. Winslow, of ornamental ironwork fame, and Mrs. Candace Wheeler will talk on applied art.

ARTIST'S BICYCLE FOR SKETCHING TOURS.

SO many correspondents have written to us on this subject—artists under the impression that our offer of a prize is addressed to manufacturers only, and the latter with the idea that it is intended for artists alone—that we repeat here that the competition is open to all alike. As we remarked in our March issue, the artist's requirements are not many, but they call for special carriers and fittings; particularly for the indispensable folding camp-stool and umbrella. Now that every one is on wheels, the artist will not be left behind, and in his name we ask that the manufacturer no longer leave it to the purchaser to puzzle out the best attachment for his outfit, but be prepared to provide him with a machine specially arranged to meet his requirements. Feeling the importance of this, the proprietor of The Art Amateur offers a prize of \$25 for the best arranged attachment for an artist's bicycle.

A DAY AT THE METROPOLITAN MUSEUM.

At the annual "opening" there is usually a number of new gifts and loans to be seen for the first time at the Metropolitan Museum; but few, we suppose, make it the occasion of a visit without strolling through the galleries to re-view the more interesting, at least, of the permanent exhibits. This spring some important additions have been made to the collection of casts on the main floor; some Gothic architectural casts are set up in one of the rooms off the main hall, and others after Michael Angelo, Donatello, and other famous sculptors of the Italian Renaissance are in rooms adjoining. If, now, there should be added as good a set of casts after the works of the principal modern French sculptors, the collection would illustrate fairly well the entire history of the art; for it already includes reproductions of some of the Nineveh bas-reliefs, a colored reproduction of the Persian Frieze of the Archers from the Louvre, a few specimens of ancient Egyptian wall sculptures, and many small bronzes, to which we may fairly add the fine collection of Egyptian sarcophagi. There is also a liberal display of Greek and Roman art. But there is no space to show anything more. The main hall, which contains models of the Parthenon, the Pantheon, the Porch of the Erechtheion, the Cathedral of Notre Dame, and other buildings, together with a quantity of architectural carvings of all styles and ages, is badly overcrowded. The new rooms are much too narrow for the colossal works shown in them, and are only fit for busts, statuettes and other small objects. We would suggest that, while waiting for the building of another wing, the Cesnola collection of vases might, with advantage, be moved to these small galleries, where it could be studied by the specialists, to whom alone it appeals, and that space might thus be made in the large hall, now partly occupied by it, for the better display of the casts of the Parthenon sculptures, at least, which, as now arranged on the two sides of a cloth screen in a narrow passageway, might almost as well not be shown at all.

In the upper galleries there have been added to the remarkable collection of musical instruments some four hundred new pieces, mostly from Oceanica and the extreme East. A highly interesting collection of Greek and Etruscan vases, including some very fine specimens of both black-figured and red-figured ware, the subjects of the decorations being mostly Bacchanalian satyrs and nymphs, Bacchic dances, and the like, is lent by Mr. Samuel T. Baxter. Some additions to the Colman collection of Japanese pottery are to be noted. But the most important of the new acquisitions are to be found in the galleries of paintings, and in order to give a proper amount of space to these we will not stop to-day on our way through the galleries of drawings and prints, the gold room, the Chinese porcelains, the Mexican antiquities, the Revolutionary relics, the Colis gallery of tapestries, and other things that might reasonably detain us.

The late Mrs. Catherine Lorillard Wolfe, it may be remembered, not only bequeathed her large and somewhat miscellaneous collection of modern pictures to the museum, but did even better in adding an endowment of \$200,000 for its increase and maintenance. This

fund has been drawn upon for the purchase, from Sir Francis Seymour-Haden, of the fine Turner, "The Whale Ship," which was exhibited in the Museum for about a year, and which we have already described in The Art Amateur. The Museum is to be congratulated

cleaned, putting it out of harmony with the rest of the picture. Both purchases are quite above the average of the Wolfe collection. So much cannot be said of a third purchase, the "Lachrymæ" of the late Lord Leighton, although it must be admitted to be a fair example of the painter. The subject is a single female figure in Greek costume, standing by a memorial stela, with a twilight background of cypress trees. It is a respectable piece of work, but the collection already held only too much of its quality. It is scarcely better, as a painting, than the Cabanel, "Birth of Venus," which we illustrate, though this is only a replica and a poor one, and does not, of course, compare with the Meissonier, "The Brothers Adrien and William Van de Velde." Passing by Meissonier's much overrated "Friedland, 1807," Bastien-Lepage's "Joan of Arc," François Auguste Bonheur's huge "Woodland and Cattle," Fortuny's "Spanish Lady," one of the gems of the Museum's collection, Detaille's spirited "Defence of Champagne," L'Hermitte's "Vintage," and other examples, good, bad, and indifferent, of modern painting, we stop for a moment before Lerolle's "The Organ Recital," to enjoy the sense of space, of air, and diffused light which the painter has succeeded so well in giving, and to glance at Dannat's powerful but vulgar "Spanish Quartette," and at Rosa Bonheur's "Horse Fair," before passing to the eastern galleries, where are the Marquand and other collections, together with several recent gifts and the special retrospective loan collection of American paintings. This last collection is more interesting historically than artistically; still there are in it some good portraits by Copley and Gilbert Stuart.

We illustrate some of the best of the "old masters"—Bartholomew van der Helst's "The Guitarist," Karel van Moor's strong and refined portrait group of "A Burgomaster of Leyden and his Wife," and the delightful little early morning interior by Jan van der Meer, of Delft, in the Marquand collection. This is one of the most beautiful things ever done in that "key of blue" on which the late John Addington Symonds has written a very readable essay. But there are other good things among these "old masters" which we are always glad to see again, such as the "Hille Bobbe" of Franz Hals, one of the Museum's lucky purchases; and, in the Marquand collection, the Rembrandt portraits and pictures of "The Mills," the early little Turner, "Saltash," and Vandyck's masterly standing portrait of "James Stuart, Duke of Richmond and Lennox."

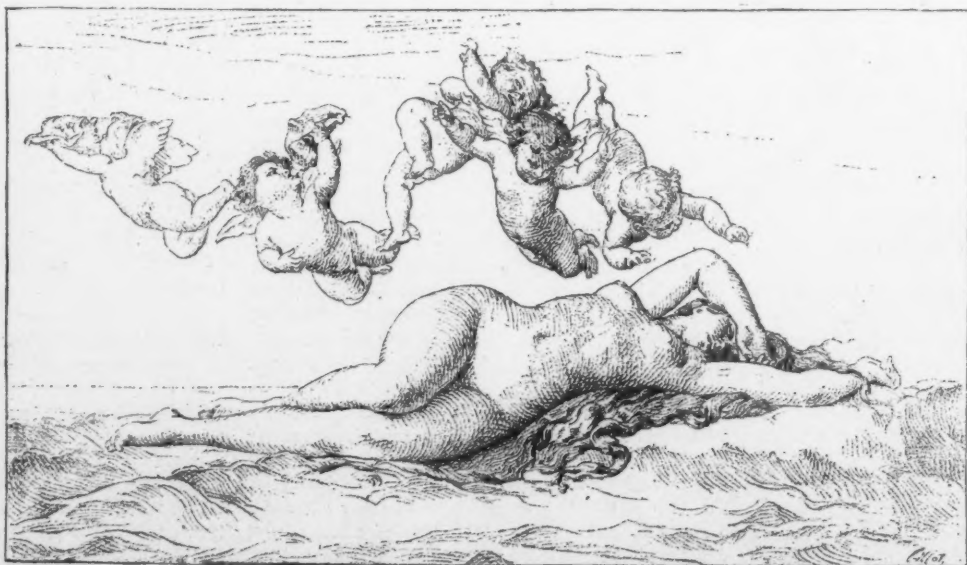
Some new modern paintings, lent by their owners, are in one of the eastern galleries, the best of which are Lefebvre's "Pandora," a small but well-drawn nude figure painted in rather grayish flesh tones, belonging to Mr. Blumenthal; a cat picture by Madame Henriette Ronner, "Les Antiquaires," and the late George Inness's "Sunset on the Passaic," lent by Mr. John R. Waters. Mr. George A. Hearn has presented to the Museum a good example of Hoppner, "The Lady with the Coral Necklace," and has lent examples of Crome, Hogarth, and Sir Godfrey Kneller.

We note with interest Mr. Samuel P. Avery's published reply to the complaint that the trustees do not buy American paintings. He says that they have no fund for the purpose. Just so. But why not?



FIGURE FROM "THE ORGAN RECITAL." BY HENRI LEROLLE.
IN THE METROPOLITAN MUSEUM OF ART.

on having acquired an excellent example of one of the greatest of landscape painters. Another acquisition is "The Edge of the Wood," by Théodore Rousseau, one of the pictures belonging to the late William Schaus, which were lately sold at auction. As we have before

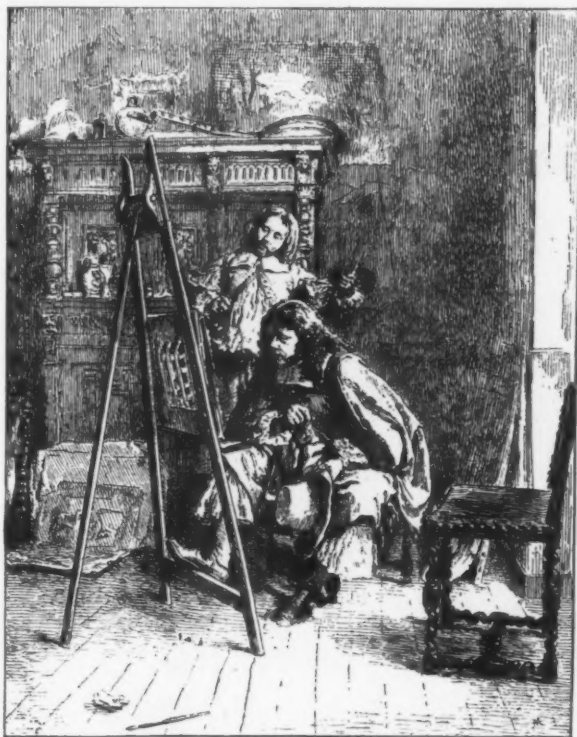


"THE BIRTH OF VENUS." FROM THE PAINTING BY ALEXANDER CABANEL (1823-1889).

IN THE METROPOLITAN MUSEUM OF ART.

remarked, it is a superb Rousseau, with a finely painted sky, streaked with white cirrus clouds, and a dark foreground, but, unfortunately, the sky has been over-

SOME OF THE PAINTINGS
IN
THE METROPOLITAN MUSEUM OF ART.



THE BROTHERS VAN DER VELDE. BY E. L. MEISSONIER.

Of these brothers, Willem and Adriaen, the former is much the more famous. No painter has surpassed him in the representation of ships in calm waters. An exquisitely silvery tone pervades most of his dainty work. In 1666 he aroused the enthusiasm of his fellow Hollanders by painting the naval victories over England; but in 1677 he became court painter to Charles II., accepted a pension from him, and painted the English victories over the Dutch.



"MORNING." BY VAN DER MEER, OF DELFT (OTHERWISE JOHANNES VERMEER).

There is no more beautiful painting in the Museum. It is almost wholly in blues. To contemplate it is like looking at the heart of a sapphire. The artist was a friendly rival of Pieter de Hooze, who probably never painted the atmosphere of a room more truthfully than it is done here. (1632-1675.)



PICTURE CATALOGUED AS "THE GUITARIST." BY BARTHOLOMEW VAN DER HELST.

Painted on canvas (42x33 1/2).

This is a charming picture, but the lady is certainly not playing a guitar, and the painting, if by Van der Helst, is not up to his usual standard. He was one of the most accomplished Dutch portraitists of the 17th century. He is best known by his groups of civic dignitaries, such as "The Banquet of the Civic Guard on the Occasion of the Peace of Munster" and his "Judgment of the Archer's Prize," both in the Amsterdam Museum. (1613-1670.)

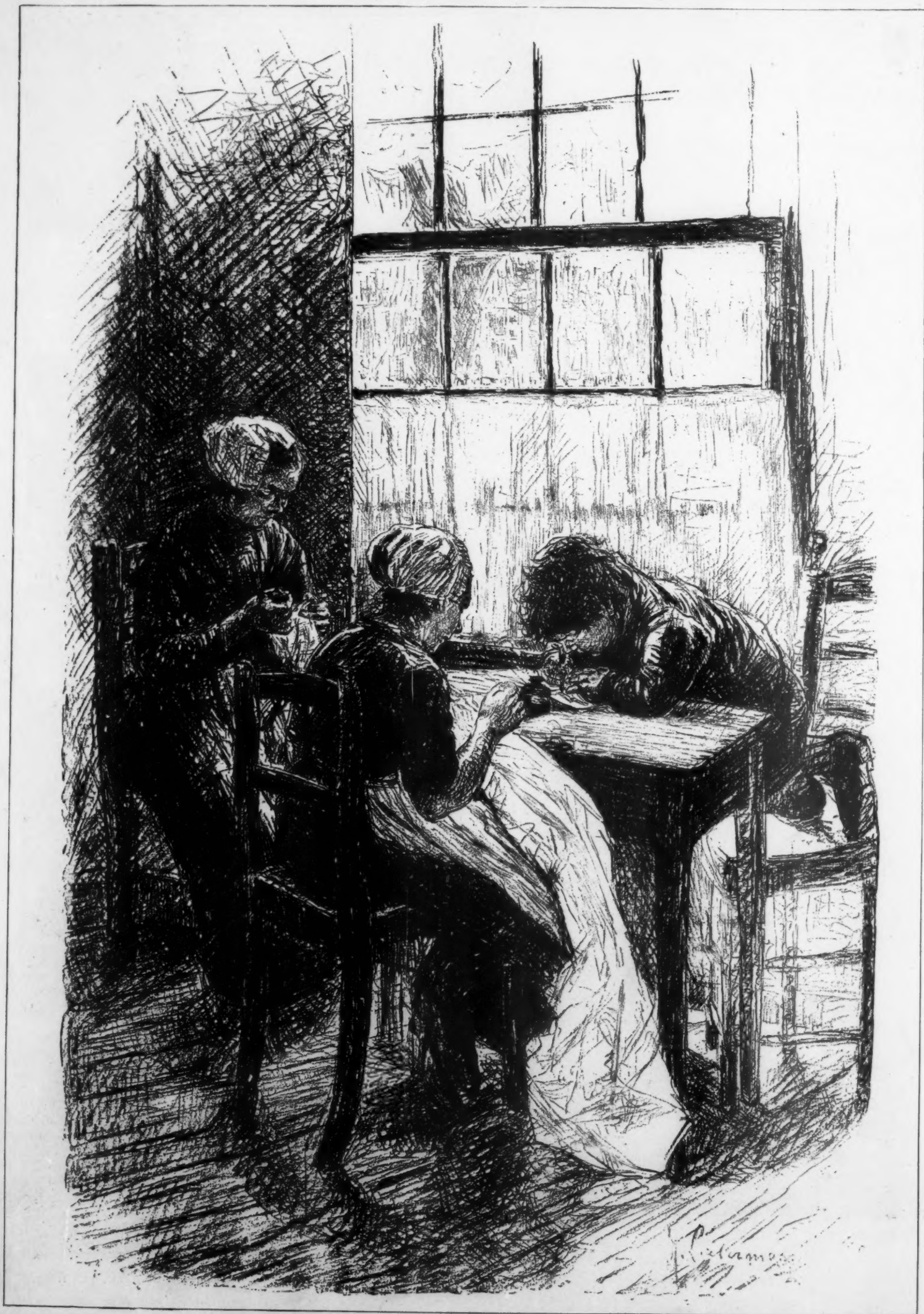


"A BURGOMASTER OF LEYDEN AND HIS WIFE." BY KAREL VAN MOOR.

Painted on canvas (18 1/2 x 24 1/2).

This artist was a pupil of Gerard Dow, whom he imitated in his smaller pictures. He is at his best and most original in his portraits, of which this is an interesting example. (1656-1738.)

ST. LOUIS
READING - ROOM.
Public Library



A DUTCH INTERIOR. FROM THE DRAWING BY MAX LIEBERMANN.

FIGURE PAINTING.

THE FEATURES (CONTINUED)—MOUTH, NOSE, EARS.

In painting the mouth, the artist has three things to look for: color, form, and expression. We place color first, as in laying in a portrait it is advisable to secure the color impression at the beginning. The color of the mouth, therefore, is laid in with a fresh, warm tone of red, indicating the light and shade, and less attention is paid to detail than the fact that this feature is in the right place and resembles the model in its general effect of size and proportion. Now, the first step in

the French artists express in one word, "mesquin;" which term may be literally translated in this sense as a narrowing or contracting of the form boundaries. This is particularly noticeable when occurring in the treatment of such a prominent feature as the nose, and there is no one part of the whole physiognomy which requires more careful consideration at the hands of the painter. In the first place, the student should make himself thoroughly acquainted with the obvious (external) anatomy of the human nose; that is to say, one must clearly understand the construction of this feature, so that he may instinctively know and intelligently in-

whether the bridge is broad or narrow here, and observe *where* the greatest breadth occurs. In some faces this space between the eyebrows is very much contracted, while across the nostrils or at the base of the nose there will be a considerable breadth; in other examples one may find exactly the contrary conditions: a great space is seen between the eyebrows, while the nostrils are small and round or perhaps high and narrow. Such departures from the conventional type are matters of importance to the painter in establishing a likeness, and deserve careful consideration.

Perhaps much of the trouble sometimes experienced



PORTRAIT STUDY IN LEAD-PENCIL. BY JEAN PAUL LAURENS.

LAURENS IS ONE OF THE MOST ACCOMPLISHED OF THE LIVING FRENCH PAINTERS, BUT HE DEALS MAINLY WITH HISTORICAL SUBJECTS, AND SUCH SAD ONES THAT HE HAS BEEN CALLED "THE PAINTER OF THE DEAD." LIKE SO MANY OF HIS COMPATRIOTS, HE IS AN ADMIRABLE DRAUGHTSMAN, AND THIS PRETTY HEAD SHOWS HOW SKILFULLY HE HANDLES THE LEAD-PENCIL.

securing a good likeness is to discover just where this "right place" may be. It looks a very easy matter to do this, whereas it is in reality one of the most difficult things possible. A general tendency among beginners is to make the upper lip too long. This often occurs through a careless dragging down of the lines in repainting, so that the original drawing is lost. Such a mistake affects the expression unpleasantly, and the student should continually verify his spaces between the features by comparative measurements.

In the delineation of the features, the beginner in portraiture, mistrusting his own powers, is apt to fall into the mistake of over-carefulness. The result is an unpleasing restriction of outline, a "pinched" look, what

dicate with his brush the connection of bone and cartilage and suggest the play of muscle beneath the fleshy covering. It is the lack of such knowledge which makes the face in some portraits look like a wooden mask rather than a mobile human countenance. In painting the nose, the first facts to be established are its length and breadth; these facts in relative proportion to the whole face should be correctly indicated in the preliminary charcoal drawing, though as the color covers up our guiding lines, we must be to a certain extent continually redrawing with the brush. Ascertain by comparative measurement the width of the space occupied by the upper part of the bridge of the nose in connection with the eyes and eyebrows. Note

in securing a satisfactory portrait may be traced to such small causes as these. Impressions, while always valuable in establishing general characteristics, must here be reinforced by actual facts and verified by comparative measures.

In a full front view, for example, we may divide the space across the face and between the ears into three parts, and establish the width at the base of the nose in the middle division. This, of course, is a more or less conventional measurement subject to modification in particular cases, but it serves for a beginning. We may next ascertain the comparative length of the nose from top to tip, always keeping in its place the relative position of the upper lip.

A well-known system of measurement which will be found useful is to divide the whole mask of the face into three parts by drawing parallel charcoal lines horizontally across the canvas, thus: The *first* at the roots of the



STUDY OF A CHILD. BY ADRIEN KARBOWSKY.

As a point of technical interest to the student illustrator, we call attention to the fact that these two drawings are not reproduced by the "half-tone" process, but are made by the *direct* process.

hair or top of the forehead; the *second* line drawn through the inner corner of eyes (bisecting the tear-duct); the *third* line crossing the face at the base of the nostrils. A fourth may be carried beneath the lowest point of the chin. Of course as the painting progresses the lines are actually lost to view, but the student must mentally keep them before him, referring constantly to these guides to verify his proportions. Such old and tried rules are likely to be lost sight of in the fascination of new, impressionistic methods, but the serious worker cannot afford to discard these helps to correctness in drawing. Above all, in portraiture is the need felt for some such practical guide in securing a likeness. Where the drawing is entirely free-hand, in the painting of a nose there are many things to be considered besides the proportion and general form. The shape of the nostrils I have already mentioned, but the manner in which they are planted in the face is also significant. In some the orifices are large, round, well opened, making distinct, perhaps dark, spots on the face; in others, noticeably young faces, the delicate nostril appears like a tiny rose leaf, blending into the tone of the cheek, hardly perceptible but for a deeper touch of warm pink. It is a mistake bordering on caricature to define too forcefully the details of this part of the nose, especially in an older person. If for the purpose of characterizing the likeness any marked peculiarity there is to be noted, treat the feature with all possible delicacy both in regard to form and color, resorting to vagueness of line and convenient arrangement of shadow to conceal any evident imperfection.

Do not make the shadow beneath the nose too dark. This is a common fault with beginners; compare this tone with the deepest shadow beneath the eyebrows, and you may find this decidedly warmer and lighter in value than you had imagined. The half tint which models the nose at the side is often painted much darker than it should be; while the high light which glances along the bridge and models the end of the nose is frequently made too uniformly light in color and unmeaning in form. The general color of the nose should be studied in relation to the coloration of the whole face, and not painted separately; being such an intrinsically

difficult piece of drawing, it often happens that the student will unwisely leave this feature unfinished till the last, after the whole color scheme is established.

A fresh flesh palette is perhaps mixed, and thus the tint may be made a trifle warmer or cooler without one noticing the fact until the work is finished; then one is shocked to find that the nose in the picture appears more generally pink, or yellow, or gray (as the case may be) than the surrounding flesh, and no amount of patching up will remedy this satisfactorily. It is indispensable that the nose, cheeks, forehead, chin, and ears should be laid in at one and the same time, and not separately, at different sittings. A touch of color to indicate the mouth is sufficient at first, but this color must be true to nature, and the general form and proportion of the lips suggested in their relative position from the beginning.

In painting the shadow beneath the nose, observe carefully the form of the darkest touch where it lies upon the upper lip; this shadow is not nearly so dark as you will think, but is ruddy in its deepest spot by a reflection from the warm flesh tint of the nose above; if painted too dark, it has the effect of a hole cut into the upper lip when viewed from a distance; and to get this little shadow exactly in its right place is not an easy matter. The lower outline naturally follows the indentation form-

ed by the muscles of the lip, and the least exaggeration here distorts the expression. The shadow along the bridge of the nose, which in a conventional lighting falls upon the cheek, should not be too dark nor too uniform in value. Study the outlines here closely from nature, and you will find that the form of this shadow influences the expression considerably, especially in the shape it assumes around the nostril.

The development of this feature, which exercises such an important influence upon the likeness and expression, is a study in itself, which we will take up in detail later.

M. B. O. FOWLER.

SOME HINTS FOR BOOK ILLUSTRATORS.

A CORRESPONDENT, W. F. S., writes: "I have a poem to illustrate, partly in colors, for a booklet. I wish to paint in oils. Is it necessarily put on canvas or could cardboard be used? . . . If canvas is used, I do not know how to arrange the pages; for the illustrations are not to be full page, but little views and flower pieces, with the words or verses scattered among them."

The leading question here is easily answered. Canvas is not necessarily used; the color work in oils may be done either upon millboard or academy board; but there is no difficulty whatever for illustrator, printer, or publisher if the painting is done upon canvas in the ordinary way. Our correspondent's inquiry reveals a general haziness of idea as to how to set about his task—a condition which not unnaturally exists in the mind of almost every one who undertakes such an one for the first time, and even of many who have done a great deal of book illustrating. A few practical hints from the point of view of the book manufacturer will, therefore, we think, prove acceptable to many of our readers who aspire to become successful book illustrators. These hints, of course, concern what may be called the mere journeyman worker's side of the business rather than the artistic aspect of it, and yet it will be seen that the one is a very useful if not a necessary complement to the other. The case actually before us—a booklet to illustrate with illustrations scattered up and down on the

page—will furnish an excellent text, and the general suggestions here given will apply broadly to almost all other cases.

The artist will be told by the publisher how many colored and how many black and white illustrations there are to be in the book, the exact size of the page and the exact area of the printed matter appearing upon it, and the publisher will doubtless have some ideas of his own as to the distribution and general arrangement of the pictures and text, the number of colors in which the color pictures are to be reproduced, and so forth. It will be most useful for the artist to learn at the outset the methods the publisher proposes to employ for the reproduction of the pictures; such a booklet as this may be produced entirely by chromo-lithography or partly by chromo-lithography and partly by "half-tone" or line process blocks. And here we would insist upon an important point for the book illustrator: take every opportunity you possibly can to learn the principles and, if possible, the details of the processes employed for the reproduction of your work. The more you can learn about the practical side of lithography and of the making of process blocks, the more you will know of their possibilities and their limitations; you will be able to work with them in view, and the result of your labors will be more satisfactory to yourself and to all concerned than if you are working in the dark in these matters.

To return to our booklet. Your first step should now be to make a "lay out" or a "dummy" of the book the exact size it is to be, and mark off on each page the exact area which text and illustration are to occupy. Say there are to be sixteen pages and a cover—a usual



STUDY OF A CHILD. BY ADRIEN KARBOWSKY.

The stipple effect of these two drawings is due to the granulation of the metal plate, and not to the network of an interposed screen. For the net-work effect, see the Burne-Jones flower studies on another page. Here and there on these figures may be detected the parallel white lines of the retouching, comb-like tool.

size for a booklet—and that you have instructions to design the cover. Let the latter form part of your "dummy." We will suppose that the publisher proposes to

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"THE FISHERMAN'S WIFE." ENGRAVED FROM THE PAINTING BY T. DEYROLLE.



he proposes to cut up and fold his sheet for binding, so that you can tell exactly which are to be the color pages and which are the black and white ones when the book is folded. Then proceed roughly to sketch your scheme of illustrations on each page within the area given. If you have to draw the lettering in with your pictures, indicate this

roughly. If the publisher proposes to set up his lettering in type, get a proof of this from him, that you may cut it up and dispose it among your sketches, so as to get an idea of the general effect, and then submit your rough "lay out" to your publisher. This approved, you can go to work to make your finished drawings. The colored pictures to be reproduced by chromo-lithography may be made in water-colors or in oil, as we have said, and preferably of the exact size in which they are to be reproduced. The text which is to be

printed with these color pages had better be drawn on separate sheets of paper and in clear black and white, as it will most likely be photographed on to the stone, and it will look all the better if drawn one third larger than it will have to appear; your color pages will thus be in two portions, which the lithographer will unite for you, provided they are carefully drawn, so that text and color pictures fall in their proper places according to your original rough sketch. For the black and white pages, if you have to draw the lettering, make the whole drawing of each page, text and picture on one sheet of paper, and let this drawing be one third more than the actual size in which it will be reproduced. If the text is to be from letter press, the printer and publisher will arrange the combination according to your original sketches in the "lay out" of the book.

Just as the builder never starts his work on an edifice until plans and specifications are complete and approved, so the book builder should complete his

"dummy" or "lay out" before he starts to work, and many hundreds of dollars which are wasted on that most unsatisfactory item in the printer's bill known as

"author's corrections" may be saved by the compilers of trade catalogues, catalogues of picture and other exhibitions, and all and sundry such, if they will only bear this hint in mind.

CHARLES WELSH.

PENCIL DRAWING FOR ILLUSTRATION.

WHILE it is true that the illustrator uses pen and ink and wash more frequently than any other mediums in preparing drawings for reproduction by "process," these are not the only mediums at his command. There are also black and white oil colors, the lithographic crayon, and the ordinary lead-pencil. The last of these has qualities which especially recommend it for certain subjects. Wherever delicacy of treatment is required, the pencil may be employed to advantage. For example, we associate the quality of delicacy with youth, and there is no class of subject better adapted to the silvery gray of the lead-pencil line than that of children. Still more do we connect it with the portrayal of a delicate flower—like the rose, for example. Turn to the flower studies by Sir Edward Burne-Jones reproduced on the opposite page, from excellent photographs by Mr. Frederick Hollyer of London. How charmingly they suggest the soft texture of the actual petals! Skillful as is the adjacent pen drawing, it fails to convey adequately the idea of the soft gradations of Nature. While imparting a certain sparkling quality not otherwise obtainable in monochrome, it must be admitted that the black ink line is abrupt, through the absence of sufficiently graduated grays.

When pencil work is to be reproduced for publication by the direct process (i.e., without the interposition of the wire screen used in "half tone"), it is best made with a soft pencil on a rough paper. In that case each line is reproduced without the mechanically broken effect seen in "half tone." The study by Jean Paul Laurens is a good example of what effect may be got in pure line work. A soft pencil or lithographic crayon used on a rough paper gives such a result. Close scrutiny will show that the tooth or grain of the paper has been preserved throughout. It therefore follows that you should not use the eraser when making a pencil drawing for the direct process. The eraser rubs the smut of the lead into the paper and covers up the grain. Ordinary charcoal paper is admirably adapted for practice in pencil drawing for process work. The novice need not invest in "special grained" papers. E. KNAUFFT.

FOR color memoranda, pastels are most valuable. They present the advantages of all dry media, but they are as friable as charcoal, and the drawing is almost as difficult to preserve. No delicate drawing can be attempted with them. They are for masses of color only. Still, a subject such as that we have described can be very satisfactorily treated in pastels. For more delicate and exact rendering of color, water-colors are the only means that need be considered. Sketching in oils offers no advantages over pastels. To sketch in oils, one must carry quite a load of apparatus. The wet sketch is not easy of transport. Much depends on the touch, and the beginner's touch is likely to be monotonous and inexpressive. On the other hand, water-colors do not compare with pastels for rapid work, and should be reserved for serious studies. To sum up, the student should accustom himself to make pocket memoranda in lead-pencil; large studies of masses in charcoal; line drawings of rich detail in lead-pencil; broad color studies in pastels, and more delicate and careful work in water-colors.

ROBERT JARVIS.

print the book in one sheet—the color pictures and text on one side of the paper and black and white pictures and text on the other. Learn from the publisher how

FLOWER PAINTING.



THE TREATMENT OF SOME SPRING AND SUMMER FLOWERS IN OIL AND WATER-COLORS.

THE AMERICAN BEAUTY ROSE has so often been described for treatment that it is unnecessary to repeat the directions in presenting the charming studies of the flower by Mr. Paul De Longpré, which form one of the colored supplements this month. Last November a complete lesson on the treatment of the "American Beauty" was given with the large panel by Mrs. Redmond, and the progressive stages were shown in an extra color plate. [A few copies of the number of The Art Amateur containing this valuable lesson are still to be had.—Editor of The Art Amateur.]

LILAC.—This is the season for lilac, and to any one interested in flower painting, it is among the most tempting subjects, especially for the worker in water-colors. Like all flowers made up of masses of little single blossoms, it is a difficult thing for the student to render satisfactorily, not so much on account of the color as of the drawing and the proper distribution of



ROSE-BUDS. LEAD-PENCIL STUDY BY SIR EDWARD BURNE-JONES.

the masses of light and shade that always constitutes a very important feature of such a study. Nothing is more trying to the cultivated eye of an artist than to see a mass of small flowers, like, for instance, a bunch of violets, hydrangeas, or lilac, treated so that one may make out every single flower separately all over the bunch or cluster, when in nature one can only really see distinctly and separately a very few of them fully made out, and then only those directly in front of the eye, while all those turning away from the spectator appear a blurred mass, with perhaps the light striking the edges of some single blossoms. Therefore, if you want to paint lilac or any flower of similar character, be true to nature and make out fully only the flowers that you see distinctly, and if the rest of your bouquet shows on the shadow side as a blurred mass, scrupulously treat it in that way.

Forget all about each flower as a separate thing, really looking the same and having the same shape as the other would if you were to pull it to pieces. You are not supposed to illustrate a scientific work on botany, but to render in a truthful way what you see in nature from the artist's standpoint.

Our Color Studies of Lilacs (still in print) include the Basket of Lilacs (No. 102, oil painting), by H. K. Ely; also, by Paul de Longpré: No. 254, Branches of Purple and White Lilacs (11x16); No. 228, Yellow Roses and Lilacs (16x24); and by Raoul de Longpré: Red Roses and Lilacs (No. 283, oil painting).

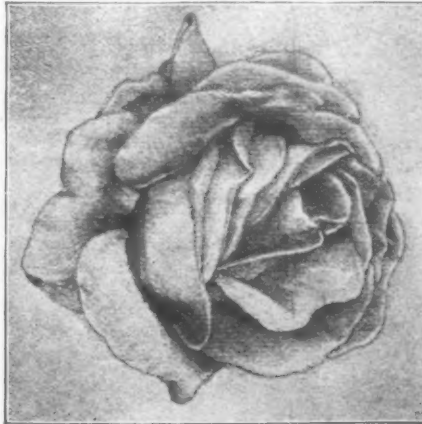
Sketch in the lilacs first very lightly with a hard lead-pencil—at least those that you see plainly—and suggest slightly the outline of the whole bunch. Then mix, for the lightest shade of purple, Rose Madder and Cobalt Blue, more

or less of the one or the other, according to the hue of the flowers; for the half open ones and the buds you may sometimes have to use almost pure Rose Madder.

For the shadows, go over them with the same tint, only a trifle deeper. For the little dark spots in the centre, put in a touch of pure Olive Green and sometimes a trifle of Gamboge. To fill in the spaces between the single flowers, which are more or less open according to the fullness of the kind of lilac, use some warm tint of Rose Madder, Raw Sienna, and Cobalt Blue, sometimes with Olive Green or Gray added, or anything that seems to you to come nearest to what you see in nature. As I have already intimated, the parts in shadow must be treated in mass, only single petals or flowers being left light. The leaves are of a very tender light young green, and are done with Gamboge and Cobalt Blue, with some Yellow Ochre added if otherwise too crude. This for the light, which, however, may be bluish in parts; then use more Cobalt. For transparent greens in the shadows use Indian Yellow and Cobalt, for even the shadows must suggest a light tone of green.

For painting lilacs in oil colors, almost the same palette can be employed as in water-colors, but the colors must be mixed with more or less white everywhere. Substitute one of the Naples Yellows for Gamboge. A suitable and very harmonious background for lilacs is any tone of gray shaded into green; or there may be a light green background; or, if preferred, one of a brownish, grayish tone made of Vandyke Brown and Neutral Tint. Very suitable, too, would be a background of pale yellow, made of a thin tone of Yellow Ochre shaded into Raw Sienna.

DOGWOOD is one of the simplest and most decorative of the spring flowers. Its rich, warm (yellowish) white looks well against almost any colored background, but a light one is to be preferred—for instance, one of such a tender green as may be made of a thin wash of Hooker's Green; or, if a more bluish green be preferred—



STUDIES OF ROSES. MADE WITH LEAD-PENCIL BY SIR EDWARD BURNE-JONES.

one of the turquoise order—a wash of Viridian. An "old rose" background might be used, made of Light Red and Rose Madder, and shaded down into a slightly darker and grayer tone, for which some Cobalt Blue should be added; or instead, one might have simply a cool gray—one made with Neutral Tint and Cobalt. A background made of a thin wash of Antwerp Blue would

be equally good. The flowers themselves should be very lightly sketched in, with hardly any visible outline. The highest lights—that is, all the whitest parts of the flower—should be left entirely white. Touch in the



TRAILING PINK ROSE. PEN DRAWING.

grayish shadows. These are of varying hues—sometimes quite pinkish, in which case you will mix some Rose Madder or Light Red in with the Neutral Tint or Payne's Gray. Some are rather yellowish; you then add a touch of Yellow Ochre; or, if they are greenish gray, some Aureolin. Put in your shadows light at first, and if necessary make them gradually darker. They are heavier than in a very transparent white flower, with more tissue-paper-like petals. Yet they must not be so heavy that the flower loses its white look, and is black and white instead. The back of the petals is often distinctly red, and if in shadow needs a good deal of Brown Madder and also Olive Green. Besides that, a strong touch of pink is needed in the outline of each petal, for

which you also use Rose Madder and Yellow Ochre in full light, and Brown Madder in the shadows. The centres are of a greenish yellow, made with Gamboge and some green, and the darkest shadow under that centre is Olive Green, with perhaps a touch of Vandyke Brown. The green leaves are simple in shape and in color, which of course depends entirely on how the light strikes them. Aureolin and Cobalt Blue—sometimes Hooker's Green—are used for the high lights, and Olive Green, Raw Sienna, and Cobalt for the shadows. The fine brown stems are painted with Brown Madder, Vandyke Brown, Raw Sienna, or anything that comes near to nature, for they vary

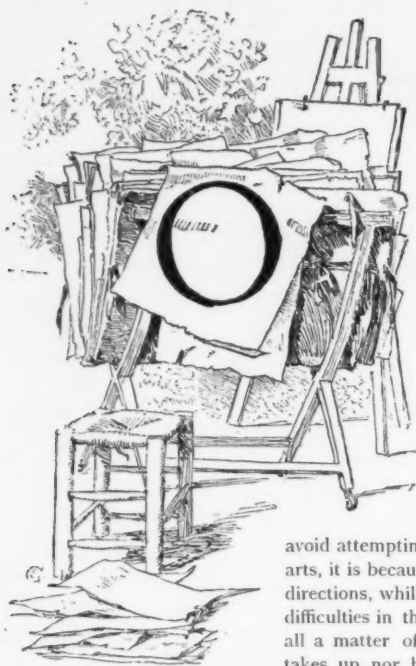
from brown to green. For painting Dogwood in oil colors, about the same palette is used, with of course a great deal of white, which is laid on thick in the white flowers, with a slight addition of Naples Yellow to make the white warmer.

Directions for the painting of Wistaria must be deferred until next month.

F. V. REDMOND.

HINTS FOR SKETCHERS.

THE CHOICE OF MEANS.



For all things that a student is least likely to discover for himself is the extent to which his materials will render service easily. He generally wants to force his material or his method to give results which it can give only in the hands of very skilful or very laborious people—results which, perhaps, he might easily obtain by some other means. Allongé can get the crispness and precision of a water-color in his charcoal drawings, and L'Hermitte the strength and richness of oil; therefore our ambitious beginner thinks it should be possible for him to do both, and in addition to render a good deal that both L'Hermitte and Allongé would avoid attempting. But if there are different graphic arts, it is because each offers special facilities in some directions, while in other directions each puts special difficulties in the artist's way. It is, therefore, not at all a matter of indifference what material a person takes up, nor how he learns to handle it. And he

should be careful, especially if he be an amateur, and most especially in sketching, not to demand too much of it. Better turn to a new method, if some new quality is to be expressed. The sketcher should from the first aim to acquaint himself with three or four methods of working, and he should keep well within the limits of each while using it. In time he will probably find some one in which he can reproduce those aspects of nature which to him seem most important and most suggestive of the inimitable whole.

It will help him to a choice to point out succinctly the advantages and the disadvantages of the several mediums most in use in sketching. Each of these is an art in itself, and though in the hands of clever artists the lines between those most nearly connected may be said to vanish, the amateur should keep them strictly separate. Enough of nature may be expressed in each to make the work interesting, and three or four series of sketches in different mediums will be found to help one another out in a remarkable way.

First, let us say that the beginner should choose simple subjects, with solid, permanent forms, as tree trunks, rocks, or buildings as principal objects in the foreground, and if he can have these relieved against flat spaces of sky or water or vaporous distance, so much the better. Effects of twilight and the diffused light of cloudy days are easiest. Let us suppose that some such scene is selected, and that it is a question what medium to reproduce it in. The answer will depend on the particular qualities of the subject which are considered the most desirable to imitate.

If form is of prime importance and color may be disregarded, we are still to determine whether large masses or minute details are to engage our attention, whether it is some effective combination of values or some subtle beauty of line that has attracted us. There are scenes, it is true, where every sort of beauty is present; but the amateur cannot hope to do them justice; he should, for the present, be satisfied to leave them to more competent hands.

For drawing in masses and values (the easiest method because requiring least abstraction) any medium which will give a sufficient variety of tints, and by which

spaces can be readily covered down, will answer. We may divide them into dry media—lead-pencil, crayon, charcoal; and wet—India ink, sepia, oil, monochrome. The former are least troublesome, and most accommodating of all is the lead-pencil.

We shall have to speak of the pencil again in treating of line work; but for the present we will regard it as simply a means of working in values. A rather soft lead should be chosen. It is an affectation to use more than one; for the range of tints, though all rather light, is much greater than an amateur can find use for. It is rather an advantage than otherwise to be compelled to work toward the light end of the scale, for when the student comes to use more powerful media there is a strong temptation to make everything too dark.

Suppose that the subject is a gray rock marked with both dark moss and light-colored lichens, with a rather rich foreground and background of dark wood to one side, the other end of the rock coming against a light gray sky. The sky will have to be left the tone of the paper; at most a few touches may indicate the forms of the clouds. The rock, foreground, and background will be covered down with a light tint. A darker tone will separate the dark wood from the principal subject. As to that, the first tone gives the gray of the lichens; another light tone over it will give the local tone of the rock, saving out the forms of the lichens. The two or three darkest tones that can be got must be reserved for the dark green and brown of the moss, and by wetting the pencil a still deeper black can be got for dark hollows in or under the stone. All this work will be done broadly with the flat side of the pencil, making no outlines whatever after the first blocking out. The principal subject—the rock—being complete, it may be found that a few additional tones can be used both in background without confusion. They should be availed of so as to break up the masses into secondary masses, but not into small detail. In the background, the dark shadows under the branches and the dark stems and principal boughs may be indicated, in the foreground merely the formation of the ground. Of the vegetation, a few of the darker stalks and of the dark shadows under the leaves may be given, which, if done with judgment, will suggest the rest.

When the same subject is drawn in crayon, rather less should be at the light end of the scale, but much more can be done at the dark end. The paper will be left not only for the sky, but for the general tone of the foreground. The dark shadows, only, in the latter can be marked, and but the barest indication can be given of the forms of the clouds. There will be a loss of quality in the grays of the stone and of the lichens. But, on the other hand, much more may be done in the dark foliage of the background, and yet reserve force enough for the dark patches of moss and the cracks and shadows of the rock. If the most interesting passage, then, is toward the dark end of the scale, crayon may be preferred to lead-pencil.

The color tone of shadows as compared with that of the light frequently proves a stumbling-block to the beginner. Often one finds shadows to be grayer and cooler in tone than the light, and that is what nine persons in ten, if you ask them, will say that they always are. But, in fact, the lights in landscape are often grayer and cooler, that is, bluer, than the shadows, because they reflect the blue of the sky. In the afternoon, when the sunlight is very warm—that is, very yellow in tone—shadows are apt to have a good deal of violet in them. And even the rich brown shadows affected by some of the old masters for the sake of their decorative

appearance may be found in nature. The only rule is to paint your shadow as you see it at the time.

It is impossible to avoid these difficulties. They are of the very essence of the painter's task, if he uses colors at all. Hence the novice should avoid subjects that present other difficulties as well. He had better not introduce the human figure, or animals, unless he is a very clever draughtsman; extended views, including many objects the exact form and relative position of which should be shown, should be avoided, and so should passing effects of light, however charming they may be. To

ROBERT JARVIS.



"A VILLAGE STREET." LEAD-PENCIL DRAWING BY EMILE VAN MARCKE.

Like his more famous master, Troyon, Van Marcke is better known for his cattle than his landscape; but, like him, he excelled in both, as every cattle-painter should. This little sketch offers valuable hints to the student.

these one may come at the end. But there is much beauty also in quiet, simple subjects, so much, indeed, that whoever renders the tenth part of it may gain a great reputation.

TALKS ON ELEMENTARY DRAWING.

NO. 8.—COLOR VALUES.

[The preceding papers of this series, after dealing with the first principles of perspective and light and shade, have led the student to a point where an elementary understanding of the term color values is necessary. With this subject the present paper is concerned.]

ALMOST every student in art turns with delight to the study of color. Often, indeed, it is the interest in this subject which awakens the first desire to become an art student; for we are all familiar with the tyro who liberally scatters the most brilliant colors of the paint-box over paper or canvas, with the explanation, "I do not know much about drawing, but I do love to paint." In listening to such statements it is well to remember, with patience, that the speaker has the excuse of ignorance; but when bad drawing is seen in the color work of more advanced students, found there not from ignorance, but from a disinclination for hard work, and with a hope that the brilliant painting will cover all defects in drawing, it is hard to find an excuse that will avail.

If the readers with whom we have had these short talks each month have learned by this time to be even a little more desirous to draw correctly before painting at all—if in only a little measure they have begun to realize what good drawing really means, and that it is the only sure foundation for art work of any kind, the writer will be more than repaid. For the artist who cannot or does not draw correctly is no artist at all; without an accurate sense of form, he is hampered at every turn, however true his sense of color and tone may be. And it is especially to be desired that students working alone, without the healthy influences of an art institution of any kind, and therefore particularly liable to drift into mistakes, should realize the importance of this fact.

We hope, therefore, that it will be no disappointment to such students, whom it is especially desirable these papers should help, when they find, in considering the subject of color values, that there is to be at present no thought of the colors *as* colors at all, but only of their relation one to another in degrees of light and dark. This we shall find as clearly shown in black and white as if we had the most brilliant palette before us; and so, if you please, let us consider a few examples of the term "color value."

We will suppose that we have three books before us; one is bound in dark green leather, strong in color; another in a brilliant red, neither a dark color nor a very light one; the third is perhaps a delicate cream color. It is plain that in drawing these books, in charcoal, lead-pencil, or pen and ink, since we have no color to assist us, the green and red cannot be shown as colors; but their "values"—that is, the varying degree of light and dark—can be made just as manifest in the drawing as in the books which lie before us. The green book will be strong and vigorous in tone, the red much less so; the cream-colored one, almost or perhaps quite white.

Now let us suppose another group of books, in which the bindings are all light in color; one a pale blue, another a buff of just as pale a tone as the blue, the third an equally delicate shade of green. As *colors*, these three books are, as you see, as different as the three preceding ones; but in their *color values*—that is, in the comparative degrees of light and dark color—

there is little if any difference. In showing this group, then, in a pen or pencil sketch, we must be content to express the fact that our models are all equally light in color value; neither very dark, as in the dark green book of the previous drawing, nor quite white.

By going over this attentively, and making a few such studies as the ones suggested, the student will, I hope, clearly see that while two colors may be exactly opposite as colors, their color values may be exactly the same.

This is a simple statement of the most elementary way in which we can consider color values. As the student continues in his art work, the term will take a wider and more varied meaning; it will be found to be a much-used and sometimes much-abused expression among the pupils of any art institution which he may attend, and he will finally discover the real use of the words by experience, and by hearing lectures or reading books upon the subject by some master who knows whereof he speaks.



"FISHERMAN'S HUT." STUDY IN COLOR VALUES. PEN DRAWING BY E. M. HALLOWELL.

For a clear statement of the more advanced uses of the term may be mentioned the chapter on "Values" in John C. Van Dyke's book, "How to Judge of a Picture." (Charles Scribner's Sons.)

To pass now to the practical work which I hope each one of you is doing, I would suggest that you begin to make more advanced drawings, in which may be introduced as many of the points we have gone over together as possible. Let us suppose that you have chosen during the month some such subject as the accompanying sketch of an old sailor's shop. In commencing such a drawing, do not sit too near the corner to be drawn, as this will make the perspective too violent, and will be puzzling to draw, as well as unattractive. It is well to be placed as far away as the room will allow.

In the next place, sketching lightly the main lines of the room in pencil, the principles with which we began these talks must be applied. There are parallel lines in wall and floor and roof, which must converge more or less according as the eye and the pencil measurements may determine. Of course, such lines as those formed by the irregularly placed boards across the rafters are merely arbitrary and must be drawn in by sight, after

the main perspective lines are determined. They are not parallel with any of the real perspective lines of the room, and so are not subject to the rule of parallel lines converging as they retreat from the eye.

The lines formed by the back and legs of the chair come under the same rule, while the ellipse of its seat, the slanting top of the rough block of wood, and the curve of the large pulley, as well as many of the lines in the little cork floats fastened to the nets, may be determined by an application of the lesson we had in a previous paper of this series concerning circles and ellipses.

The arrangement of light and shade, as we have previously learned, is determined by the direction from which the light comes, in this case through the window in front. Make your drawing a very careful one in this particular, watching every little shadow in the subject you have chosen, and be sure to put these shadows in as they really look to you, rather than as you think they ought to be. Remember, too, that the light falls sharply

upon all surfaces turned toward it, as the chair seat, the edges of coils of rope, the upright board, and the floor. Let all your light surfaces alone at first, and work only with those in shadow. If the lighter tones prove finally too light, it is easier to reduce them, with a slight tone over them, than it is to remedy the opposite error of getting them too dark.

Next comes for consideration the subject of color. Since I cannot see the corner you have chosen for your sketch, it is of course impossible to make more than general suggestions; supposing it to be a place not unlike our illustration, it would be well to compare the color value of the old boards in the wall with that of the nets and darker cork-floats, and to put the strongest color in vigorously and clearly, keeping everything light which does not hold strong color. If you are working in charcoal or pencil, you will have opportunities for more gradations of tone than in pen and ink, which to be effective must frequently sacrifice many half tones.

There is yet another quality which calls for attention in such a drawing as this—a quality upon which we have not yet touched, but which I doubt not your work is beginning to show. It is that of texture, by means of which you may indicate whether any

object is shining or unglazed, rough or smooth, firm and wooden, like the walls or floor, or loosely woven, as were the fish-nets in our old shop. This subject is a very interesting and necessary part of our elementary work, but for lack of space we must defer further mention of it.

ELISABETH M. HALLOWELL.

CHARCOAL is not available for small sketches or memoranda. To bring out its best qualities, it must be used on quite a large scale. The paper should be mounted on a stretcher; consequently an easel and a camp-stool are requisite. The drawing is difficult to preserve. If fixative be used, much of its finer qualities are lost. Nevertheless, such are the range and the facility of charcoal that it is equally valuable to students and to artists. In treating the above subject, the whole of the paper will be covered down with a rub of the flat side of the charcoal; the forms of the clouds will be given at once by blending and taking out lights with the fingers; the smaller, scattered lights of leaves and flowers in the foreground can be taken out with pith of bread, and a very complete drawing of all parts of the subject can be made.

CHINA PAINTING.

DECORATIVE TREATMENT OF BIRDS.



COLOR markings are often very clearly defined in birds; but these and all outlines must be kept indistinct in the painting, if we would give the proper rounded appearance. There must be no sharp lines. All modelling should be soft, but not lacking in decision, and to this end the first painting in gray is an invaluable aid. In white, or the bright lights of brilliant

colors, the china should be left clean, or nearly so. Elsewhere a good body of color can be used without fear of getting it too strong. By a free use of lavender it can be kept open long enough for one to do a good deal of modelling. Then, after drying the work, further details can be brought out with soft flat touches. It is well not to work much on the head, for one must take care not to destroy any points of light that may be needed. The expression, which is almost as varied as that of the human countenance, can be better worked in for a second painting when all the troublesome lines of the drawing are gone. Sometimes in the laying in it is best to tint the gray slightly, to bring it in harmony with the final color, and as an under tint for some reds, it is well to substitute warm gray.

Give for a second firing the proper colors in flat washes, and then strengthen the details, but not with sharp lines, and leave some of the original gray at the outlines, keeping the strongest effects of light and color on the nearest parts of the body. In the background and accessories often very much of the first painting can be left, or slightly tinted. Very beautiful effects of tree blossoms can be given with only a few worked up strong, others slightly indicated, melting into the gray. Orange Red, Carnation, Deep Red Brown, and Violet-of-iron will give most of the reds. It is rarely that Carmine would be wanted, but Deep Purple, Violet-of-gold, and the German Blue Violet are useful. And all the blues, greens, and browns can be closely imitated.

Song birds are quite as suitable for plate decoration for some uses as game birds, and in certain ways would be more pleasing. A novel set might be made with Humming Birds alone. Their brilliant colors allow one every license. With shadowy suggestions of a tropical background, and perhaps some of the smaller orchids in the foreground, they might be shown through the curves of light graceful gold scrolls. For these living jewels will bear a hint of the artificial in arrangement. Not so our familiar little neighbors; a plain centre plate will suit them best. Let there be no gilding, except the narrowest rim. There should be an indefinite background, with a reed, flower head, or branch for a resting-place. Everything should be simple and cool, breathing the freedom of the woods and fields. The very name of a bird calls up certain associations. The snowbirds and chickadees could have a reminder of winter, in dead weeds and snow-laden branches. For Cedar birds, Sparrows, Kinglets, and other early comers the tender colors of catkins and unfolding leaves will make a beautiful setting. The name of the Pine Creeper brings back a memory of his olive and yellow coat and his restful little song, with that of the pine woods that he loves. A branch or tuft of needles, with others melting off into the gray, are what he wants, as surely as the Robin and Bluebird must have apple and cherry blossoms. Whoever has startled a flock of goldfinches from their feast in a field of thistles will know where to place them. Some members of the large family of warblers are very beautiful in color. The Swallows will give another note, and the student of bird architecture will find many a home dainty enough in construction and picturesque in situation, to warrant a careful study to accompany the portraits of its proud owners.

Gathering the material for such a set, noting the habits and haunts of the little models, making studies in pencil or color of anything that would be useful as accessories, would be a profitable summer task.

For practice in bird painting, the studies by Giacomelli are all that can be desired. The handling is simple and effective, and the coloring good. Several of the best of them have been given, in colors, in *The Art Amateur*, whose bird studies by Ellen Welby are also admirably decorative and true to nature.

C. E. BRADY.

HELPFUL HINTS FOR CERAMIC ARTISTS.

(From a Paper Read before the Bridgeport Ceramic Art Club.)

I SHALL speak to you of Design, Drawing, Colors and Coloring, and of individuality.

First, then, as to design. Time was when, whatever the object to be decorated, the design was placed plump in the middle, or else symmetrically around the edge, or exactly equal on each side, making the stiffest possible effect, and leaving nothing to fancy.

With the passing of this perfectly symmetrical arrange-

space of utter whiteness on the other. Perhaps, however, the most frequent fault (of design) is that too many flowers or other objects are brought forward; that is, too many of them are done in pure tints, when a far better effect would have been achieved by putting more of them behind—that is, in duller color. Much clumsiness of design comes from not trusting one's self to draw it with a pencil directly upon the surface to be decorated, but by resorting instead to "tracing the pattern"—a process utterly fatal to grace and beauty. And this brings me to what I want to say about drawing.

Many women are handicapped—fettered—from the very beginning by lack of trained skill in drawing, lack of ability to put on paper with a pencil the outlines of a flower or other object, as they see it, and so, alas! unwilling to discipline themselves in this direction by constant practice and the most careful and patient observation, they allow themselves to copy and to use bad designs; and yet, who more heartbroken than they when that terrible creature, the critic, tells them that their flowers, or their cupids, or their nymphs are out of drawing?

As an example of this lack of observation, this lack of a trained eye, I may remark that wood-violets are often painted as if perfectly flat—as if all the petals were of the same size, and of any other number than five; as if the centre were white, and as if the stem were straight; whereas, you will never find a violet with a straight stem, but with that subtle curve near the flower, so graceful and so beautiful; nor with petals of equal size, the two side ones being narrower than the others, flaring off so saucily and so jauntily; the two upper ones keeping company by themselves, the lower one broader than the other four, and often with a velvet throat, and dashes of nature's paint in dainty lines upon it, making the unvarying number five, never lying in a flat circle. Scripture says that "thou canst not gather grapes of thorns nor figs of thistles," a picturesque utterance which refers to one of creation's earliest laws—viz., that each "tree bringeth forth fruit after its own kind." But I have seen a grape-vine stem painted as yielding

a bunch of grapes and, at the same time, the leaves of a blackberry plant. Nature never errs in that way, as the quoted texts declare; why should a china painter dare do what nature cannot do? Owing to this same lack of observation, one sometimes sees huge double roses painted as flat as a pancake, none of the rainbow tints used in shading them sufficing to make them look round. Worse still, where figure painting is attempted without sufficient training in studies from life, one sees swollen cupids in stocking feet, deformed ladies with fore-arms as long perhaps as those of a chimpanzee, or dropsical nymphs otherwise distorted.

In saying these things I do not wish to be discouraging, but to emphasize with all my might that a design correctly drawn is *good* in any tone, but that you are never to let yourselves believe that *good coloring* can redeem bad drawing.

You will ask, perhaps, what then can we do? In answer, let me give you two rules: First, it is safe not to attempt what your training has not fitted you for, unless you are yet able to undertake preparatory studies, such as drawing from life for the study of the human form, if you intend to do figures; second, when you have decided what you will attempt, whether flowers or figures, you *must* study from life, and try to excel in one thing rather than be mediocre in many. For instance, if it be but to paint violets well, so well that you become famous for them, you must study the natural flower to-day, to-morrow, next week, next year, and the year after that, until you can draw them so as to catch all the subtle grace of form and color. When you can do this, every one who sees them, whether or not they can tell why, will say that your violets are lovely. Study their green leaves, the dainty way in which they curl and roll; study the different shape of leaf which accompanies each different species, whether round or pedate or heart-shaped, and the accurate drawing of these, with the flowers to which they belong, will group themselves, when you have learned their ways, into designs that are sure to please everybody.

In giving you this advice, I know whereof I speak. I have never had a drawing lesson in my life, and yet by



BIRD STUDIES BY GIACOMELLI.

I. BULLFINCH.

II. TUFTED TITMOUSE.



ment there seems to have followed an extreme of oddity—an oddity that might almost be called "freak" design.

I counsel a middle course, and that, in arranging the design upon the object it is to adorn, attention be always given to clever management of balance. Lack of balance (which might have been preserved in two or three different ways) is evident, for instance, when one puts either landscape or flowers at one side, leaving a wide



STUDIES BY HENRY STACY MARKS, R.A.

this method which I am recommending I have achieved, as I could never have done in any other way, an intimate acquaintance with many flowers, their modes of growth, and of the stems and leaves which belong to them. Having gained this knowledge, you will be able with your pencil to draw directly upon the surface you are to decorate any design you please, without resorting to the process of tracing the pattern. It seems to me that in any studio where there are a great many pupils, and much work done, the added care of looking after the patterns, and the consequent sameness of design, would soon drive one mad.

Let us now pass to the consideration of colors and coloring. There is never any talk among my pupils about things changing in the firing. Nor are they spoiled as to coloring. Shall I tell you why? Where many ceramic workers use a long list of colors—some of them over fifty—requiring varied times for firing, I have banished from my palette all but eighteen or twenty, retaining these for the nearly equal amount of firing they require. Thus the work comes out, not blistered and patchy, with delicate tints destroyed, but just as they were meant to look.

Nor do I ever allow a pupil to follow a copy. Why not? Because she would attempt to produce all the shades she saw, which in my opinion would be undesirable. For I hold that what is true of drawing is not quite or wholly true of coloring. Your drawing must be absolutely correct; your coloring can never equal nature, and you must hardly expect to imitate it exactly. That would be "to paint the lily, to gild refined gold." But here is where art in china painting lies—to get effects of color that are so dainty and delicate as to suggest the most dainty and delicate original. Draw your violet exactly as you see it, but in coloring, often—nay, *always*—paint it lighter in tone than you see it. Heavy, deep-colored flowers on china are not apt to be successful unless combined with overglaze or with some other manipulation which deepens a part or the whole of the unpainted surface to maintain the balance, the harmony of design. With the simple scheme of colors which I have mentioned, I have found it possible to get such good effects that I have risked my reputation as a decorator upon it. Greens, which otherwise

are so vexatious in the handling, so disappointing in the firing, when many tints are used, are easy enough to make expressive and delicate with few tones. A first wash in the tone of the required high light may, when well dried, receive *some*, not much shading, and still deeper accents bring out all the character of leaf or stem. Hence, as in many other branches of art, simplicity becomes the solution of all problems. I have said that you can hardly expect to follow nature exactly, but you must do so as well as and as far as you can, even though you must sometimes diminish and sometimes exaggerate values.

Having had as much instruction from the best teachers as your time and purse will allow; having studied patiently, carefully, indefatigably their methods of producing effects, and seized firmly what was *best*, reject, if you can, what seems false, and therefore *bad*. You will be able to judge of this by the study of nature which I have already recommended.

Are you painting violets? Go, then, when in a few days they peep with dainty slyness through the grass in moist, warm places. Gather all you can for study—the light, the dark, the large ones and the small; make pencil sketches or water-color studies of them turned in every direction. Compare these studies and the originals with those you have already painted, and ask yourself if the latter were well done. It is the only method of arriving at the truth. You use comparative ways of learning truth in other branches of study; why not here? You may reply that all this takes too much time, but I can honestly assure you that such efforts are by no means wasted. On the contrary, you will be fully compensated, not only in that delightful sense of power which knowledge gives, but in the welcome shape of a well-filled purse, whose contents you may, if your conscience will allow, expend in efforts to improve still further your art.

Along with much study, I also advise that you see all you can of the work of others. Be willing to go a long distance to see ceramic exhibitions, and in them compare the good with the bad, always asking yourself reasons for the difference.

In passing, let me say of the use of gold that it can no more redeem bad drawing than exquisite coloring can. I think it must have occurred to the mind of the most uncritical person who ever viewed a ceramic exhibition in any of our cities, that gold is lavishly used to call attention *away* from defects of drawing and color. This it can never do; it emphasizes and increases such defects. Although Shakespeare has said "that gold speaks with all tongues, to every purpose," he was not thinking of china painting, or I am sure he would have said: "Use not too much of it upon thy china, lest, dazzled by its glitter, thou seest not thy faults, yet dost drive thy critics to evil sayings." I believe that it is best to subordinate the use of gold to drawing and color.

And now a word concerning individuality. After faithful study in the ways I have marked out, it can hardly be possible that you should become servile imitators of the style of any one of your teachers. The knowledge you will have gained will make you strong enough to paint *yourself* in your work. In a word, it will show an individuality that is worth all the efforts you may have made to obtain it. What I am going to say to you as a club in this matter of individuality I should like to say, or to have said, to every American woman who has taken up or is about to take up china painting. Why would it not be more praiseworthy, as well as more spirited and patriotic, to lend all our efforts to the furtherance of American ceramics than to spend them in futilely copying the Royal Worcester, the Sèvres, the Royal Berlin, the Dresden, or the Delft wares? To copy excellent examples is conceded by all to be desirable work for students, but one who *only* copies, who *never* originates, can hardly be considered an artist.

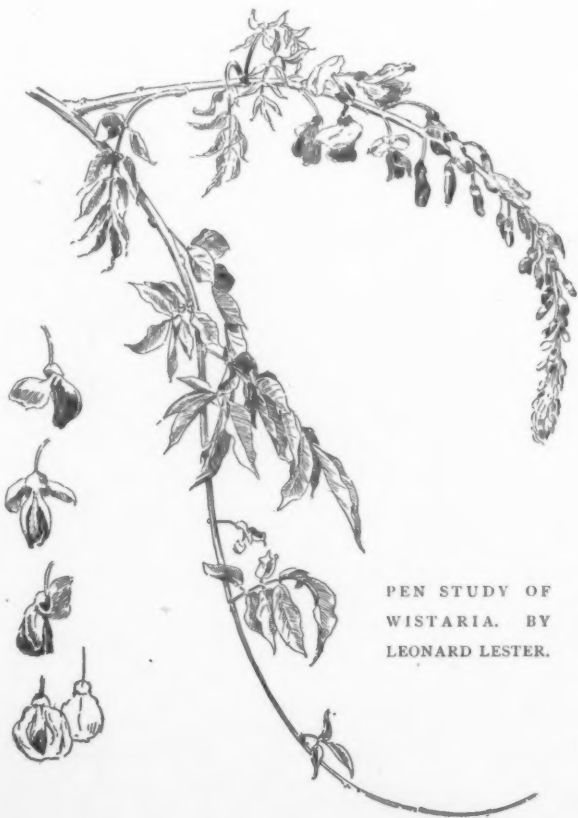
The picture galleries of Europe are full on certain days of men and women copying the works of the great masters. Those who do so only in the line of study, as suggestive and helpful in their original work, may be artists; those who copy simply to sell or to possess as merchan-



TITMOUSE. DRAWN BY
GIACOMELLI.



PEN STUDIES OF
WISTARIA. BY
LEONARD LESTER.



PEN STUDY OF
WISTARIA. BY
LEONARD LESTER.

dise, who never aspire to any other process, are artisans, not artists, and rarely get any soul or spirit into the work thus done. It is quite as futile to expect to get perfect imitations of the wares I have mentioned (though I have seen some that were fairly good), for the originals are evolutions of decades of thought and of work, and baffle even the most skilful imitator. I believe it a great pity to spend one's whole time in work which never lifts the worker to a higher plane, but remains to the end an imitation, and therefore far less desirable than the original.

On the contrary, to work in the manner I have suggested, accustoming ourselves in the beginning to broad washes on large surfaces, to be ever studying those figures or flowers of our own country which best lend themselves as decorative motives, will enable us at length to produce such examples of ceramic art as shall be "things of beauty and a joy forever." Then our wares, no longer justly condemned as inartistic imitations, will be eagerly sought for by purchasers who will know their value and esteem them not only for their beauty, but for their intrinsic originality.

Up to the present moment I know that many look upon our work as crude, upon our art as frivolous. Let us show them better things—work bearing designs and coloring not copied from foreign wares, but truly our own, truly American; and if they are right in calling our art frivolous, let us say to them, with Mrs. Browning, that "it is better to pursue a frivolous art seriously than a divine art frivolously."

M. HELEN E. MONTFORT.

AUTOGRAPHS IN CHINA DECORATION.

THE pretty fancy of using initials or complete signatures in autograph, that began with our notepaper and extended to the marking or decorating of various articles of ornament or personal use, might be made a pleasing factor in decorating china. Many gifts would acquire a special value by this simple means.

A set of cups bearing the autographs of friends would be a novel idea for my lady's five-o'clock tea-table, and with cups and color prepared and kept conveniently at hand the victims might easily be secured, and by reason of its novelty, bear the infliction with more amiability

than the autograph album usually inspires. Nothing better could be devised for the furnishings of the writing-table. For luncheon favors, some tiny receptacle for the special flower of the occasion, having a suitable sentiment, or, it might be, something personal, in the familiar handwriting of the hostess, would be a pretty compliment. Prizes for "progressive euchre" or other games, given some witty quotations, would serve their purpose better, and add materially to the spirit of the entertainment.



MR. FRANZ BERTRAM AULICH.

AQUARELLIST, AND PAINTER ON PORCELAIN. SPECIALIST IN FRUIT AND FLOWER SUBJECTS.

There are two ways of working out the idea. The first and most simple is with a vitrifiable ink, made by grinding any dry color and a small amount of powdered gum arabic with evaporated vinegar—i. e., vinegar which has stood in an open dish for a few days. This, when properly prepared, will run freely from an ordinary steel pen. Some colors work better than others; the iron reds, black, Violet-of-iron, the darker browns, Carmines, Violet-of-gold and purple afford considerable variety for a choice. It might be best to use a gold pen with the three last named. A brush must be used to fill the pen, and one skilled in drawing might add a characteristic little sketch.

A more elaborate treatment, which would be suited to articles of some pretensions, would be to use initials only, doing the writing with a pencil, and afterward securing it with water-color in the usual manner; then picking out the letters in raising, using dots and lines, but keeping closely to the form. This would be gilded, and enamels might also be introduced. Such a decoration could be used on a table service if not made too conspicuous.

A pretty idea for a bonbonnière would be to substitute white enamel for the gold on a tinted ground, or tint the object, leaving a panel white, and for the letters use enamel of the same color as the tinting. The idea can be varied indefinitely.

C. E. BRADY.

BACK numbers of The Art Amateur contain many excellent examples of the right kind of ornamentation for table glass. Designs for the purpose are usually based on one or another of the well-known historic French styles ranging from the time of Louis XIII. to that of



MISS M. HELEN E. MONTFORT.

PAINTER OF FLOWERS ON CHINA AND DESIGNER OF TEXTILES AND EMBROIDERY.

the Empire. Occasionally, when armorial bearings and other heraldic devices are to be introduced, resort is had to the Gothic or to the more florid German Renaissance.

NOTED AMERICAN CHINA PAINTERS.

I.—MRS. L. VANCE PHILLIPS.

THE author of "The Book of the China Painter," just published by The Art Amateur, was born in Wisconsin. Like many other Western artists, she greatly extended her local reputation through the medium of The World's Fair in Chicago, where she made a notable exhibit. She makes a specialty of figure and miniature painting, and her work compares well with the best ceramic figure painting of the day. A punch-bowl of great beauty recently shown by her at a New York exhibition attracted much attention. Mrs. Phillips is a great admirer of Bouguereau—whose work always reminds one of porcelain painting—and some of her most esteemed productions are frankly adapted from certain of his best-known pictures. Her coloring resembles his as nearly as mineral colors can resemble those of oil. We are glad to learn that so competent a teacher has been given charge of the china-painting classes of the Chautauqua Society of Fine Arts for the summer. Mrs. Phillips's permanent studio is in New York, where, with her sister, Miss Leta Hörlocker, who does charming floral and raised paste decoration, she gives instruction to a large number of pupils.

II.—MR. FRANZ BERTRAM AULICH.

The great interest in china painting in the United States has brought to this country some of the most



MRS. L. VANCE PHILLIPS.

FIGURE PAINTER ON PORCELAIN, AND AUTHOR OF "BOOK OF THE CHINA PAINTER" (MONTAGUE MARKS, PUBLISHER).

skilled ceramic decorators of Europe. Among these must be named this accomplished Silesian. He is a painter of flowers, fruit, and figures; but his roses and grapes are so much esteemed that he is afforded but little opportunity to show his work in any greater range of subjects. His broad, free style resembles that of the Royal Berlin Factory more than any other. He uses the Dresden colors almost entirely, only having recourse to those of other makes when the exigencies of the subject in hand demand additions to his regular palette. Like most of our well-known china decorators, Mr. Aulich paints charmingly in water-colors. He also paints on glass, but he does not make a point of teaching it. He is now making a tour of the country, giving lessons to large classes in the principal cities. His studio is in the Auditorium Building, Chicago.

III.—MISS M. HELEN E. MONTFORT.

This lady is well known, especially in New York, as a flower painter who has made a special reputation by the admirable way in which she depicts violets. These she uses largely in her decorations, although she is also very fond of the dogwood, which naturally she reserves for bolder compositions. Her work indicates a delicate perception of color and shows much freedom in handling. Miss Montfort is especially clever with her white enamel, which she uses over color in borders with capital effect. She works entirely from nature and insists on her pupils doing so. She prepares her own overglaze colors, gold, and the various mediums which she uses. Besides being a china painter she is also a designer for silk fabrics and embroidery. It is interesting to learn that she made the first design for silk manufactured in this country by the enterprising and cultivated Cheney Brothers. The lecture recently delivered by

Miss Montfort before a china painting club, and published in The Art Amateur this month by her kind per-



MR. FRANZ A. BISCHOFF.

AQUARELLIST, AND PAINTER ON PORCELAIN. SPECIALIST IN FRUIT AND FLOWER SUBJECTS.

mission, is replete with the common-sense views on decorative art that dominate not only her teaching, but her own work.

IV.—MR. FRANZ A. BISCHOFF.

Like Mr. Aulich, this very popular artist has had extraordinary success as a teacher in most of the cities of the Union. He was born in Austria in 1864, and worked and studied in Vienna, whence he came to America in 1883. Roses and grapes, too, are his specialties, and they are copied or imitated from one end of the continent to the other. He manufactures his own colors and paints in the "broad water-color" style with exquisite taste and unrivalled, technical skill. An account of his method, together with his palette, was given in the April and May, 1895, issues of The Art Amateur.

V.—MISS MARY CATHERINE WRIGHT.

Born in Detroit, Mich., Miss Wright studied under some of the best teachers in New York and Boston, and afterward went to Paris. Her specialty is flowers, but she paints fruit admirably. She works in the "broad water-color" style, with shadowy backgrounds. Although so decoratively treated, her models are taken entirely from nature. Miss Wright paints very well in water-colors, and she finds such study so congenial that it is feared that she will before long be lost to the guild of china decorators. The reproductions we have given of some of her fruit and floral sub-



MISS M. C. WRIGHT.

AQUARELLIST, AND PAINTER OF FRUIT AND FLOWERS ON PORCELAIN.

jects suggest, even in their translations into black and white, the trained hand of the aquarellist.

[This series of notices is to be continued.]

THE CHINA PAINTING DESIGNS.

THE success that some of The Art Amateur's artists have had in reproducing in black and white the difficult water-color effects which now find most favor in the ceramic studios induces us to give more examples of the admirable work of Miss M. L. Wright. The charming borders from her brush shown in the supplement this month will be followed shortly by a design for a cup and saucer.

The Plaque, No. 1672.—The flowers are white with bright centres, in which touches of rich Dresden, Yellow Brown, and French Orange Yellow contrast with the soft grounding of Robin's-egg Blue forget-me-nots, into which the white flowers lose themselves. The indications of pink buds and green and brown-gray leaves fade away into a ground of pearl, violet, and green grays. About the scrolls of flat gold are washes of warm pink, yellow green, the blue of the forget-me-nots, and gray green, used so as to produce a soft, suggestive harmony, almost impossible to describe.

The Forget-me-not Border, in semi-conventional treatment, is at once delicate and effective. The rich yellow of the centre of the flowers brings them into prominence. In the background are indefinite flowers of Robin's-egg Blue, Blue Violet, and violet gray, with strong touches under the forget-me-nots of Deep Violet, and toward the centre of the design a few judicious touches of rich crimson red. The background is a faint pink (toward the edge of the plate), violet, and green gray, pale Ivory Yellow (Dresden), and yellow green, fading into a pale green gray for the centre of the plate. The gold work is done in flat gold, the dots in raised gold, and the conventional forget-me-nots in a blue, like the palest flowers in the design, having raised gold for the centres.

The Conventional Border, No. 1674, is an eighth section of a nine-inch rim or plate border. It makes an elegant decoration in raised gold and Coalport Green, maroon, or a warm pink. It would be greatly enriched by the use of enamels or jewels for the most prominent dots.

The Border, No. 1669, would be suitable for plates with decoration of Delft blue, or for a monochrome of any other color—rich browns on a ground of light coffee, for instance—to be laid in a flat tint of uniform strength and shade, with decided lines of a stronger color. Or it could be carried out entirely in gold—the design picked out with the faintest hair lines of raising, and afterward gilded. Elaborate borders like this, with no other decoration, unless it be a plain tint, or, perhaps, a monogram, may be very effective on plates for table use.

The Bowl (coreopsis).—For the flowers use Silver Yellow shaded with gray toned with a very little Finishing Brown, or Brown 17. The centre is a rich red brown, Yellow Brown or Brown 108, and Violet-of-iron. For the stems, use a bright, clear green.

Put an irregular border of gold around the top. If it is considered desirable to tint the whole surface, let it be some color harmonizing with the yellow and red brown of the flowers. A pretty effect would be to shade from the bottom up, leaving the top almost white.

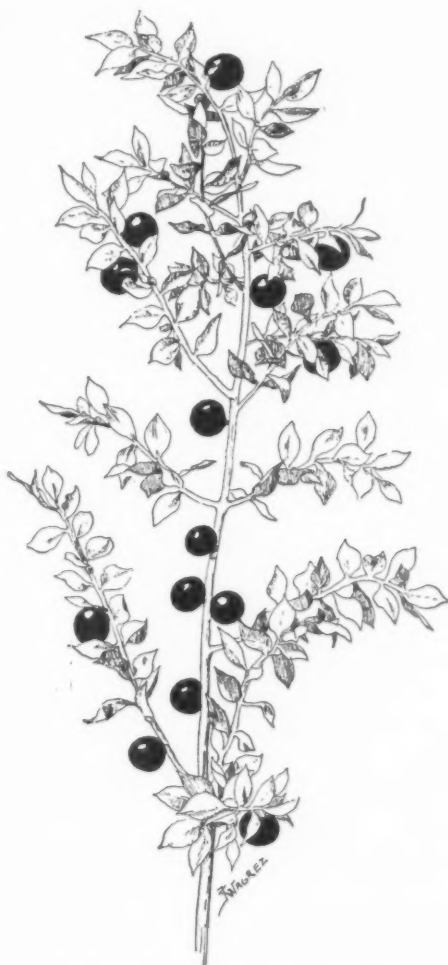
Fruit Studies.—In painting the "Blackberries," for variety let some of the smallest be unripe—a cold gray green, picked out with a dull red. For those of medium size, use a red of Violet-of-iron and Carnation, with touches of Orange Red or Carnation clear. Others may be a cold gray—Light Sky Blue and Black, modelled up with Deep Purple and Black, with a few sharp white lights cut out. The leaves are a bright, tender green, whitish on the back; the thorns are greenish white.

"Cranberries."—The colors here run much like those of the cherry, some of the young fruit being a whitish green, others ivory white flushed with red, and from that through bright red to dark rich maroon. The fruit stems usually are light yellow brown; others are darker and sometimes reddish toward the tips. The leaves are bright green, with white backs. Sometimes strong leaves are bright red, and often the whole tip end of a spray will be bright purple red, with violet white backs. We have nothing that will give the peculiar brilliant color of this berry; but Ivory Yellow, Orange Red,

Carnation, Deep Red Brown, and Violet-of-iron do very well. Having a bright surface, they take sharp, reflected lights, which can be cut out with the scraper.

The "Purple Plum" has a heavy bloom like a grape, with a broad, soft whitish light. For this use Light Sky Blue, Black, and a very little Deep Blue. On the shadow side, work into Deep Rich Purple, with some of the gray again at the outlines to round it up. For the whitish light take the color nearly off with the finger, but leave it soft. Sometimes give a touch or mark with the purple, as if the bloom had been rubbed off. There is a deep indentation at the stem, with gray reflected lights around it.

For the "Whortleberries," the coloring is much like that given for blackberries: the berry stems green; the little pip, reddish purple.



DECORATIVE BERRIES. BY J. WAGREZ.

"Black Caps."—These are deep rich purple and black, with gray reflected lights. The unripe berries range from light green flushed with red to bright purple red.

GLASS PAINTING.

WE give this month in the supplement a second full-size working design for the heraldic decoration of a beer glass after the German manner. As the former design was not accompanied by special directions for treatment, we will now consider the two designs together; for the mode of procedure is similar for both.

The scheme of color adopted for the helmet and for the floriated ornament springing from beneath it, and enwreathing the shield proper, should either contrast or harmonize with the heraldic bearings on the shield. Should a monogram be the sole device placed on the shield, each separate letter may be of different tint, and these colors carefully repeated on the crest of the helmet, and again, but less strongly, on the uppermost portions of the scroll, notably on the distant edges, that no part of the entire design may rival in vividness the central or culminating point, which is the shield, helmet, or corselet.

Red or Brown Gold, Green Gold, or gold paled by the addition of silver can be used to bring out the light or deepen the more shaded portions of the ornament, in conjunction with opaque enamels for the highest lights, or transparent enamels where deeper tints are

best. Tracing Brown, or an opposite effect of light on dark, or of gold raised or burnished, may be used to accentuate the little cross-bar touches, in either design, that accentuate the angles or serrations of the foliated scrolls.

The five points shown on the upper edge of the helmet's crest, this month, may be treated in raised enamel or have the glass panels made for such purpose attached by a little glass flux and fired at the last firing, as repeated firings spoil by flattening these.

If preferred, the entire design may be treated in white and gold of varied tint, or of one tint only. The lighter portions of the design should be enforced by modelling the white enamel more thickly than where shadows are indicated in these designs. If gold outlines are desired, let them be as fine as cobwebs, and fixed at the annealing heat before adding the enamels.

Another method would be to consider the enwreathing ornament as of gold on the one side, and colored on the reverse, or as of two distinct colors, presenting themselves naturally and alternately with the roll of the scrolls.

When enamelling glass, avoid broad spaces; for the treatment requires expert skill, and accessories not always at command. Excellent effects may be obtained with transparent enamels overlaid on gold already fired, or by etching upon fired gold in deep brown or black.

To bring into prominence the shield, helmet, and corselet of these two designs, keep their immediate surrounding a little darker, or dimmer—use darker gold or thinner white, for instance; so that the eye may not be attracted and held before it has first dwelt on the heraldic bearings within the shield.

THE NEEDLEWORK DESIGNS.

The Floral Powdering, No. 1663, is so simple that it might easily be carried over a large surface, and so furnish a pretty decoration, which would require no great effort to execute. A summer cushion might be worked with it in a Roman floss on brown linen or some firm material. The drawing could be brought out in outline or in some heavier border work. It would also be effective and interesting work to cover a surface with the sprays, or border a cover and bring them out by darning the background behind them in long lines of stitches of one quarter inch. Quite a pretty use of a gold or silk couching cord might also be made.

An especial character may be given the flower shapes by working the centres in French knots, and taking care to work the rays distinctly and in a contrasting color.

THE Filbert Motive (No. 1666) would make a pretty study in browns. It could be used with good effect as a powdering on a large fabric, or could even be made to border one, if placed in repeat. It could be worked out in a broad tapestry stitch, as indicated in the lining, and it is especially suitable for appliqué. It might be made very striking if the pods were cut out in brown satin and relieved after they were applied by a stitch work in brownish yellows. The leaves might be of a lustreless material, in order to furnish a contrast, but the stems could also be of brown satin worked up with lighter shades. A few bright stitches through the centre would give the stems the round appearance. The design should be finished with a gold or heavy silk cord couched around the outline.

Repeated on each corner of a sofa cushion, it would make a handsome square, covering the ground well. It can be treated in outline only, or can be made comparatively solid by filling with close darning, following the lines of the design as shown in the drawing; for the fruit with outline only in long and short stitch, and stem stitch for the foliage. Solid embroidery cannot be recommended here unless done on a heavy, rich material; in any case, this method would scarcely repay one for the time expended. Another plan very rapid in execution, especially suited for linen goods, is tinting with tapestry dyes of water-colors, shading slightly, then outlining and veining in heavy stem stitch with Roman floss, or a couched line of Japanese gold thread. In laying the gold thread care must be taken to keep it tightly twisted, so that the filling does not show. For work of this description the cotton-filled thread, if of the best quality, is good enough; the silk filling costs at least double, the price being from forty to sixty cents the skein, according to the thickness.

WOOD CARVING FOR BEGINNERS.



TREATMENT OF THE WALL CABINET, IN RENAISSANCE STYLE, SHOWN IN THE SUPPLEMENT.

FTER the design is well traced or drawn, begin on one of the side panels, and cut down a quarter of an inch or a little less. Be careful to have the outline correct and the margin lines straight. Slope outline inward with a flat gouge—that is, do not make vertical cuts.

Be careful to have the background an even depth all around. Have the background carefully dug out, and left very smooth and level. Then cut out the eye of the leaf, and be sure to let the teeth overlap here; remove just enough to give the appearance of lapping over. Then take a fluter and begin at the tip of each lobe of a leaf and cut out hollows, which must meet below where they turn into the scroll. Then model the lobes of each leaf, using a flat gouge, the convex side being downward, for removing the wood toward the hollows, and use the concave side down for modelling toward swelling surfaces. Besides the rib, each lobe of a leaf has two other hollows, one on each side of the rib. These are to be modelled in the same way. The manner of treating the surfaces of the leaves is somewhat like the Roman.

The scrolls are to be modelled with a swelling surface, and after each leaf is correctly shaped the teeth must be cut properly. A chisel or flat gouge is to be used. In notching the leaves, be sure to have the notches point toward the apex of the leaf or apex of the lobe. Fit the curved tools you use to the outline of the leaf, between the notches. Round the surfaces slightly from the outlines of the leaves inward, making the surfaces convex. When this is done, take a veining tool and put accenting lines, similar to the veins but not so long or deep, from the junction of every two teeth toward the centre of the leaf. Carve the side panels first. After the door panels are traced, take a small veining tool and block out the outline of the leaves, and block out the background a quarter of an inch deep, or the same as the side panels. Commence at the base of the ornament and work upward. Where the leaves overlap, scoop out the concave parts. Be careful not to take out too much on the parts that are to be left in highest relief, nor from the tips of the leaves. Do not finish up as you go, but do the work in stages. Be sure not to have the ornament look as if it were glued on, but let the parts die away into the background delicately and gracefully. It is nearly impossible to describe on paper just the exact and delicate treatment required on a Renaissance design, but I trust that those who attempt this have also done some of the preceding ones of the series—in fact, that is almost a necessary preparation. The articles have grown more elaborate each month, as has probably been noticed, because they belong to a progressive series. I have had the good fortune to see, in various schools and studios, nearly all the designs of this series carried out since they have appeared in *The Art Amateur*, proving that they are practical, and appeal to amateurs.

Oak will be a suitable wood, but mahogany is always satisfactory. Again, cherry is handsome and of rich color, and even a soft wood can be used, and painted white and enameled. *Do not put any gilding on it.*

The next design will also be in the Renaissance style, but will show still more delicate treatment. The tendency of amateurs is to make altogether too elaborate attempts; so great care has been taken in this series to progress gradually and slowly, thus enabling the pupil to understand his materials and tools, and so command the ready use of them. At the Rhode Island School of Design and at the Teachers' College in New York these designs have been carved with great success.

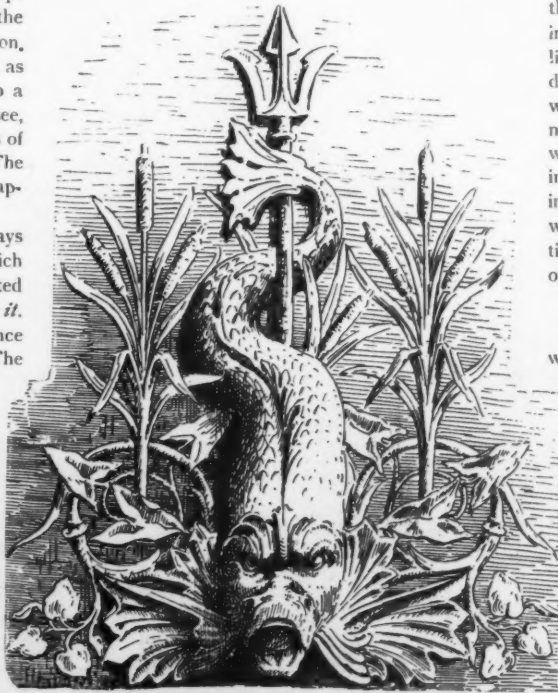
A section, drawn to one-third scale, is shown with the full-size drawings given in the supplement; it indicates the relief of the different portions of the design. In finishing, oil can be used—linseed-oil—or beeswax and turpentine, according to the color or style preferred by the carver.

KARL VON RYDINGSVÄRD.

[It should have been stated that, contrary to our usual practice of making all working designs full size, the drawings of the carved bracket in Renaissance style, Nos. 1655 and 1655a, given last month, and forming part of this series, were made one-third less than the actual dimensions.—ED. A. A.]

APPLICATIONS OF PYROGRAPHY.

SEVERAL inquiries of late have been received by us concerning this mode of decoration, indicating a growing interest in the subject. One of the most suggestive is from a correspondent, who thinks that not only furniture, mantels, and the like may be acceptably decorated by pyrography, but that the whole scheme for a hall or room may be based on it, and asks us to give examples or suggestions, pointing out what may be done. The latter is much the easier thing to do, for the reason that pyrography has not yet been used among us on such a scale and with such success as would justify us in pointing to work actually done. There is no reason, however, why a large room or hall might not be artistically treated in burnt wood, and if combined with other modes of decoration, the effect need not be at all sombre. A wainscoted and open-ceiled hall, or dining-room, or library, of Gothic or early Renaissance design, would offer the best field for such an attempt, and oak, stained brown, would be the most favorable wood. The architectural mouldings should be left plain and the decoration should be confined to the panels of wall and doors and the beams and panels of the ceiling. For the beams we would recommend a bold running vine pattern, forming openings to be occupied by medallions. The vine should be outlined deeply, so that it will form an incised relief; and the highest parts may be brought out with a little rough gilding. The openings may be filled with shields painted in bright colors, or with conventional rosettes. But the treatment of the beams should be decidedly bolder and less elaborate than that of the panels between, which require to be filled with a more delicately traced design, and to be helped out by a more liberal application of painting and gilding. As a rule, blue makes the most effective ground color, and festoons of fruit, or strap and ribbon-work in the Renaissance manner, on either side of a central medallion, will be found effective in most instances. The fruits, flowers, and borders may be touched with color, as well as gilding, but the colors are best applied after the panels are in place, and it is possible to judge of their effect. Such designs as are commonly used in stamped leather work, lincrusta Walton, and stamped wall-papers may often be adapted to use in such a ceiling as we are describing; but the adapter should merely select from them such details as can be rearranged with reference to the dimensions of his panels and the general architectural scheme of the room. Ordinarily, it is well to make the design symmetrical, with a very marked and important centre.



MOTIVE FOR WOOD CARVING OR PYROGRAPHY.

The panelling of walls, doors, and mantel calls for yet more careful treatment, and if judiciously introduced, light colored woods, such as maple, or, in very small panels, box-wood may have an excellent effect. In this latter case, the various methods of scorching and staining the wood come into play. Sole-leather, also, gives very good and somewhat peculiar results. As it burns to a sharp edge, the line produced may be very clean and precise, while even the fine-grained woods give always a broken line. Leather has the further advantage that the background may be enriched by stamping with small hand stamps. It may be painted upon with opaque oil paints used thickly, without any preparation; or it may be silvered and then painted over the silvering with transparent colors.

It is waste of labor to attempt to give their general form to objects by means of pyrography. All architectural embellishments, such as columns, mouldings, carvings in high relief, and the shaping of chair-backs and other furniture should be produced in the usual manner. The province of the pyrographer is to decorate the surfaces left by carpenter and carver. If properly executed,



TABOURET IN BURN'T WOOD. BY MISS E. M. JULESCH.

SUGGESTION FOR DISTRIBUTION OF ORNAMENT. IN ANSWER TO H. F.

his work blends well with both carved and painted work, and forms an intermediate sort of decoration, which should tend to produce a harmonious general effect. In the case of oak furniture the acid stain may be used to give color to the ground, saving out the masses of the design, which should be carefully outlined, using several tools, so as to obtain varying depths and widths of line. Some remarkably handsome hall chairs, ornamented with carved scrolls and pyrographic decorations in outline and a few stained tints, were shown at the late exhibition of the Architectural League of New York.

The large wall panel by Mr. C. W. Fosdick also shown there—which is now being exhibited in some of the larger cities—made it evident that very rich and striking effects may be obtained by the combination of dark lines, gilt spaces, and the natural color of the wood, and doubtless Mr. Fosdick and other masters of this art will ere long be showing us how softness and variety may be arrived at by the employment of color. Meanwhile, pyrography, or "fire painting," or "fire etching," as some people have fancifully called it, is growing in favor; a very few years ago it was merely a fad with which idle young ladies whiled away their leisure time; now it bids fair to become an important branch of decorative art.

A WONDERFUL NEW PROCESS, in operation at the works of the Deftford Color Printing Syndicate, by which, at a single printing, designs containing an absolutely unlimited number of hues are reproduced on all kinds of textile fabrics, is described in a recent issue of *Black and White*, a London weekly publication. The foundation is a sort of mosaic of solid colors, five or six inches thick, whose surface shows the completed designs, as it would continue to do if one sliced away a million infinitesimally thin sections. There is a long strip in which the same mosaic occurs half a dozen times. This is run over heated tubes, and grows soft and elastic, and then it falls upon a revolving cylinder and is rolled round it. It is from this cylinder that the printing is done, and as the mosaic is six times repeated, six copies of the design are produced at each rev-

olution. Printing goes on until the whole of the color has been worn away.

After printing the color is not fully developed, but an hour in a chamber containing steam at a pressure of five pounds to the square inch does that, and then the fabric goes to the bath, where it is scrubbed in a strong and boiling lather of soap and water. Then it is dried and folded into bolts. Its colors are developed and fixed; the thing is finished.

A WHITE AND GOLD ROOM.

THE room shown here is an adaptation of such as prevailed in England and France in the latter part of the eighteenth century and the beginning of the present. It is derived mostly from the French adaptations of classic (Roman-Greek) motives, but the window tracery in the bay at the end of the room recalls, very slightly, the Gothic. The mantel, with its elliptical arched mirror, is of a type developed with extreme purity in this country in the Colonial period, while the Gothic tracery just referred to, though of later introduction here, is frequent in English designs of the late eighteenth century. While our scheme includes elements derived from different sources, they are all such as have been frequently used together, and have been so modified and fitted to one another as no longer to appear incongruous.

The beauty of such a room depends very largely on its pro-

ish, not drab. A deeper tone of the same may answer for the woodwork. It is inadvisable to pick out panels or mouldings by varying the tint. For the walls we would suggest a treatment in fluted oils, which has the great advantage of being very easily cleaned. There is not much choice among decidedly warm tones, but if you are tired—as is likely—of buffs and terra cottas, try a dull pink, compounded of Indian Red and the mixture already recommended for the ceiling. Very good rugs of Turkish design but Japanese manufacture are now to be had at all large stores at prices almost as cheap as ordinary carpeting. It will be easy to choose from among them some of a tone to match the walls. Mahogany would be the best wood for tables and chairs, or if that is found too costly, some good imitation of it. The chairs may be upholstered in dark green leather, and the window curtains may also be of a greenish or olive shade as a relief to the prevailing reds, browns, and yellows.

CHINESE CARVED JADES, JADEITES, ROCK CRYSTAL, and kindred semi-precious stones of unusual interest are on exhibition at Tiffany's, in Union Square, together with a striking little collection of old porcelain from Siam, which shows both Persian and Chinese influence. Some of the specimens of the "pork fat" and dark green varieties of jade are especially noticeable not only for the exquisite carving in itself, but for the marvellous management by which a given block of this unsympathetic material of adamant hardness has been worked to the best advantage; there are single and double disks and trays, which are as delicate and look as fragile as glass. Among the crystals, we specially noted a marvellous box five inches square with close-fitting cover; spheres of such colorless purity that we longed to drop them into a bucket of water to see them disap-

ART NEWS AND NOTES.

THE color prints exhibited by Mr. Arthur W. Dow, of Boston, at the Grolier Club in New York last month are an interesting variant of the old-time Japanese method of printing in colors from engraved wood-blocks, a method which has long been employed in France and in England with great success, and has in some cases been applied in the printing of very large editions with little sacrifice of artistic effect. The novelty in Mr. Dow's pictures lies in the facts that he cuts his blocks himself, and prints them himself—not by ordinary methods, for he paints each color on the block he has intended for it, and, using a particular kind of paper, transfers it thereto by hand pressure. This combination of artist and artisan of course leads to some wonderfully beautiful and effective picture making, and some curious results were shown by ringing the changes in the color schemes in different impressions from the same blocks. But we take it that the chief end of engraved blocks is the multiplication of copies. Mr. Dow has succeeded in getting some very delicate, varied and pretty effects. But does he intend to stop there? Why take the pains to cut the block if it requires as much time, trouble and artistic knowledge to print it as to paint a replica of the original picture?

THE FREE ART EXHIBITION, under the auspices of the Educational Alliance, at the Hebrew Institute, in East Broadway, near Jefferson Street, is again such a marked success that it should bring about a more general adoption of the excellent idea of familiarizing the poorer classes with works of beauty. Among those who have contributed the one hundred



APARTMENT IN OLD ENGLISH STYLE, DECORATED IN WHITE AND GOLD. SUITABLE FOR A DRAWING-ROOM OR A CLUB LOUNGING-ROOM.

portions, and on exquisite workmanship in the details. To give their full value to the forms of mouldings and the proportions of panels and panels, no color is so well adapted as white. Gold could be used sparingly and mainly in the hollows, where it is enriched by shadows and reflections. The vulgar effect of many white and gold rooms is due to the lavishing of gold leaf on projecting surfaces, where it affords no variety of color, but only glaring lights. The whole of the coved ceiling in the bay may be gilded, and will look well, because of the concave surface. If plain walls and ceiling were substituted, the effect would be intolerable. The white paint should be tinted, preferably with a little yellow and brown, and the panelling may be relieved by very slight modifications of the tint. Many white rooms in old buildings have acquired a beautiful tone through age, though painted simply white; but this is the result of long and gradual oxidation of the oil in the paint, and, since we cannot wait for this tone to come of itself, we must imitate it. The other colors used should be sober yellows, greens or grays. It is well in placing pictures to have a little more regard to symmetry than is shown in our sketch.

DECORATION FOR A LODGE-ROOM.

A. F. says: Kindly suggest some way for me to fit up and furnish a new lodge room—23x48 feet—with 13-foot ceilings. I am considering a ceiling of stamped steel, but I am in doubt as to how to make both it and the hard-finished walls attractive, and as to the kind and tint of carpet that should be used. The apartment must have a warm, cheerful tone. What would you suggest as to curtains and furniture?

There are good patterns to be had in stamped steel, the best and also the most available for ordinary use being of an "all-over" sort. The hard look of the metal is much diminished by painting it thickly. For your purpose, we would suggest the tone of old ivory, which may be obtained with white, Yellow Ochre, and a very little Umber; it should be decidedly yellow-

pear from view, and vases, veritable masterpieces of Chinese carving. Allied to the crystals, and not inferior to them in beauty, are some of the objects of rose quartz and smoky quartz and the great piece of purple amethyst.

THE rage for "blue and white" continues unabated in every form of decoration. As for old Delft and other ceramic wares of cerulean hues, there seems no limit to the demand for them. Mr. Van Slocum, an enterprising young Hollander, who has opened a bric-a-brac shop in Fifth Avenue, opposite the Reservoir, began business with a fine show of old Delft and Chinese pottery and porcelain; but, although open but two weeks, he has already to replenish his stock by new importations of blue and white.

THE Berlin Photographic Society is about to publish, by way of supplement to the series of photogravures already issued by that firm from the Rembrandts at Cassel and Berlin, seven parts of twelve plates each, printed in photogravure after pictures in the Hermitage at St. Petersburg.

THE collection of old and modern pictures belonging to the Right Hon. Lord Bateman was recently sold in London at Christie's, but few of them were of real importance. A beautiful little coast scene by W. Van de Velde, about a foot square, showing stranded fishing-boats and some men-of-war in shallow water, brought the highest price, 360 guineas (about \$1900). Messrs. Dowdeswell and Messrs. Agnew had a spirited contest for it, and it went to the latter, who also paid 180 guineas for an interior, by Palamedes, with cavaliers and ladies at a table; 80 guineas for a portrait by J. Opie, of his father; and 31 and 25 guineas respectively for a study of beech trees at Foxley, and a river scene, with a herdsman, horses, and cows, by Gainsborough, sketches presented by the artist to Viscount Bateman in 1770.

and fifty pictures are Durand-Ruel, Knoedler & Co., and Fishel, Adler & Schwartz, dealers, and Messrs. A. Wolff, Jacob H. Schiff, William Salomon, Louis Stein, Isaac Stern, Isidor Straus, Oscar S. Straus, Jules S. Bache, George Blumenthal, Dr. Joseph Wiener, B. Solomon, Theodore Hellman, Simon Sterne, and Mrs. Jesse Seligman. The exhibition committee were Messrs. Benjamin Tuska, chairman, Morris Loeb, William Salomon, Sidney Blumenthal, and Lazarus Kohns. The hanging committee were Messrs. Henry Mosler, J. Joseph, B. Z. Kramer-Scheriro, and Miss Florrie Stettheimer.

By dropping into the gallery of Messrs. Fishel, Adler & Schwartz, in Fifth Avenue, one may find himself in a veritable garden of flowers, all emanating from the facile and prolific brush of Mr. Paul De Longpré. One of the pictures is the original of a former color supplement given with this magazine; but nearly all of this collection of charming water-colors, we understand, are shown now for the first time. A study of roses represents Mr. De Longpré in The Art Amateur this month, and Roses appropriately form a chief feature of his June exhibition.

THE NEW YORK WATER-COLOR CLUB recently elected Henry B. Snell, President; Rhoda Holmes Nicholls, Vice-President; Charles Warren Eaton, Treasurer; Mrs. E. M. Scott, Recording Secretary, and W. Merritt Post, Corresponding Secretary. New members of the Board of Control are Irving R. Wiles, Florence F. Snell, and Clara Weaver Parrish. The jury for 1896 are Childe Hassam, Ben Foster, Irving R. Wiles, Charles C. Curran, W. H. Drake, F. K. M. Rehn, George Wharton Edwards, Charles Warren Eaton, C. C. Haynes, O. P. Smith, F. F. Snell, and Emma F. Lampert.

THE NEW YORK ARCHITECTURAL LEAGUE has re-elected George B. Post president. Other officers elected are: Frederic Crowninshield and Daniel C. French, vice-presidents; and, to go on the executive committee: Bruce Price, C. A. Rich, R. W. Gibson, and F. C. Jones.

NEW PUBLICATIONS.

A TEXT-BOOK OF THE HISTORY OF ARCHITECTURE, by A. D. F. Hamlin, A.M., is laid out on the customary lines, and is really a history of European architecture, with a rapid though not careless review of other portions of the subject. The various European styles are broadly characterized, the chain of tradition which connects them is kept in view, and a considerable number of important works are pictured and described. The author is best in description, a point in which most writers of text-books fail; and the student is to be congratulated on being supplied with a work which, while extremely condensed, is by no means dry reading. Mr. Hamlin is hardly to be blamed for the unphilosophical scheme which he has adopted, and which relegates all prehistoric architecture, including that of Mexico, Yucatan, and Peru, to the domain of archaeology, which aims to provide a place for Egyptian, Assyrian, Persian, Lycian, and Jewish architecture on the assumption that the Greek was somehow derived from them, and which considers Indian, Chinese, and Japanese architecture in a chapter tacked on at the end of the book. This, as we have said, is the usual plan, and considering the overwhelming importance of European architecture, it may be too much to expect recognition of the fact that art has arisen independently in many centres, and has progressed along many though usually parallel lines. About seven eighths of Mr. Hamlin's work are devoted to the illustration of the various European styles, Greek, Roman, Byzantine, Mediaeval, Gothic, and Renaissance. The Mohammedan episode is introduced in its proper historical place; and the Gothic and Renaissance developments are given with the greatest fullness of detail. In a chapter on "Recent Architecture in Europe," the present tendencies in France, Germany, and England are well characterized, and the "remarkable vitality and flexibility" of the modern French style, as shown in the new Hôtel de Ville, of Paris, the new Sorbonne and other recent erections, are particularly noted. A chapter on "Architecture in the United States" is to be approved for its frank statement of the new conditions which make any successful adaptation of the old, logical styles impossible, and for the moderate and well-considered praise accorded to the attempts of our architects to meet these novel requirements. Our author's conclusion is that "the art is with us in a state of transition, and open to criticism in many respects; but it appears to be full of life and promise for the future." An important feature of the book is its numerous and well-printed illustrations, most of them half-tone reproductions of photographs, but including also many diagrams of plans, elevations and sections. It forms one of the series of "College Histories of Art," edited by Professor John C. Vandyke, the first volume of which, on the "History of Painting," written by the editor, we have already reviewed. We are glad to see that a "History of Sculpture," by Professors Allan Marquand and Arthur L. Frothingham, Jr., is to follow. (Longmans, Green & Co., \$2.00.)

BOOK OF THE CHINA PAINTER, a complete guide for the ceramic decorator. Mrs. L. Vance-Phillips's long-promised work has at length been issued from the press. It is a handsome quarto volume of nearly 350 pages, strongly and artistically bound and profusely illustrated. In it will be found not only the results of the extended knowledge and practical experience of the author, but also of almost all the other leading china painters of America, and it embodies the best of all that has been written on the subject in our own columns, as well as much that is printed for the first time. It is arranged in progressive stages and covers the whole ground, beginning with the first simple exercises, and carrying the student on to the treatment of designs of the most artistic character, taking in all the different styles. The book is furnished with a copious table of contents and a full and complete index and glossary. It is published in the series of "Art Amateur Handbooks," edited by Montague Marks (23 Union Square, New York, \$3.00.)

TOM GROGAN is a wonderfully powerful story of what a woman can do, and is told in so frankly convincing a manner as to make every character live and move before our very eyes. To say anything about the story, except that it breaks new ground in a new style and is full of human interest—painful and sordid at times—would be to deprive our readers of much of the pleasure of reading it. It is well illustrated by Charles S. Reinhart. A paragraph has been going the round of the papers that owing to some delicate processes in connection with the very effective hard, smooth, and permanent-looking binding, the binders have had to work in kid gloves. Certainly Mr. F. Hopkinson Smith has not so handled his characters and incidents. (Boston and New York: Houghton, Mifflin & Co., \$1.50.)

THE 1896 FIGARO-SALON (first part) has just reached us, and it is, as usual, a masterpiece of artistic printing. The pictures selected for reproduction are each printed in the tints which best bring out the color values of the originals, and the supplement by Jules Benoit-Lévy, "The Defense of Rambervillers, 1870," is a powerful picture of some of the horrors of war, reproduced most effectively in colors by the well-known typographer of Goupil & Co. Six more parts will appear during May and June. (New York and Paris: Boussod Valadon & Co., 50 cents.)

YOUR MONEY OR YOUR LIFE is a wild, exciting, and utterly improbable story by Edith Carpenter. It gained the \$1000 prize in the story competition instituted by the New York Herald last year, and is certain to please that class of readers which is satisfied with the "literary" pabulum furnished daily and weekly by that journal. (New York: Charles Scribner's Sons, \$1.25.)

SPRING NOTES FROM TENNESSEE.—No more close observer of bird life since Gilbert White, of Selborne, has written on the subject than Mr. Bradford Torrey, and this book comes to us appropriately at the moment when "summer is icumen in," as the oldest song in the language says. If the botanical references do sometimes smell of the lamp and there is an effect here and there of labored style, these slight defects are more than counterbalanced by the charming insight into bird life and bird song with which the book abounds. It is to be noted that it is carefully indexed. We hope that one day the publishers will give us an illustrated edition. (Boston and New York: Houghton, Mifflin & Co., \$1.25.)

THE REDS OF THE MIDI, an episode of the French Revolution, translated from the Provençal of Felix Gras by Catharine A. Janvier; with an introduction by Thomas A. Janvier. Of all the stories of the great French Revolution we have read, we know of none that can take rank with this; simplicity, directness, and truth are its hall-marks, and it scintillates with brilliancy and living force. If space permitted, we would gladly tell our readers something of its interesting Provençal author, and endeavor to convey to them something of the charm of the story. But as both are impossible, we must refer them to the book itself. (New York: D. Appleton & Co., \$1.50.)

THE SEATS OF THE MIGHTY, being the memoirs of Captain Robert Moray, some time an officer in the Virginia Regiment, and afterward of Amherst's Regiment. Gilbert Parker has found some original material in connection with ancient Canadian history, which he has employed with striking advantage in this enthralling and forceful story. The taking of Quebec by

the British forms the climax of the novel. In this incident and throughout his work the author has, by the insertion of faithful historical elements, succeeded in giving vividness to the atmosphere of his story and in strengthening the verisimilitude of a piece of fiction, which is quite in harmony with actual fact. Exciting situations and hairbreadth escapes abound; the love interest in the story runs like a thread of pure gold through the warp and woof of intrigue and action, and most of the characters are so vividly personified as to make one feel on laying down the book that one has taken leave of a circle of old acquaintances. (New York: D. Appleton & Co., \$1.50.)

AN ENGAGEMENT is a piquant little love episode in the lives of three people, gracefully related by Sir Robert Peel. The blot on the book is the smirking faces in the frontispiece. (New York and London: F. A. Stokes Co., 50 cents.)

ART SCHOOL EXHIBITIONS AND NOTES.

THE ACADEMY OF DESIGN SCHOOLS PRIZE AWARDS were made on May 15th, as follows: *Antique School*: Day classes: Figure—Silver and Bronze Elliott Medals to Bertus P. Pietus and Emily Baker, respectively; Bertha Denison and William S. Barkentin honorably mentioned. Head—Bronze Elliott Medal to Annie R. Forney; Elizabeth Lahey and Harris T. Lindeberg honorably mentioned. Torso—Bronze Elliott Medal to Lillian C. Steiner; A. P. Klotz and Helen N. Rhodes honorably mentioned. Night classes: Figure—Bronze Medal to Walter A. Schmid; Theodore Rebele and Elias Schlesinger honorably mentioned. Head—Bronze Elliott Medal to Joseph R. Seitz; W. K. Embleton and Harris T. Lindeberg honorably mentioned. Torso—Bronze Elliott Medal to John B. Blandford; Herman P. Rau and Amelia Langley honorably mentioned. *Life School*: Painting from the nude, Silver Suydam Medal to Vincent A. Svoboda; J. Redding Kelly and Giacomo Baim honorably mentioned. Women's Day Class, the Silver and Bronze Suydam medals to Elma Olin and Clarice M. Burd respectively; Elizabeth F. K. Van Elten and Della Garretson honorably mentioned. Men's Day Class, Bronze Suydam Medal to Robert K. Ryland. Night Class, Silver and Bronze Suydam Medals to Joe Dustrinsky and Vincent A. Svoboda respectively; Edmond Weill honorably mentioned. *Composition Class*: One Hundred Dollars and Fifty Dollars from the Hallgarten School Prize Fund to Frederick C. Stahr and Vincent A. Svoboda respectively; Jesse Hatfield honorably mentioned. *Painting Class*: Fifty Dollars and Twenty Dollars from the Hallgarten School Prize Fund to Emma Dabour and Clarice M. Burd respectively; Margaret Eckerson honorably mentioned.

Judging from the exhibition of drawings, the school is rather weak in the Antique classes, which may be due to too much drawing from flat copies instead of from the cast. In addition to the honor winners, we desire to name J. L. Lawrence and A. Klotz. In the Life work, while the general standard was very high, one could but wish that less pains had been taken in getting finish, and more in accuracy of construction and swing of outline. Besides that of the honor winners, creditable work was shown by M. Peterson, E. Burgess, Haas, Kalech, Hatfield, C. Abel, Wail, Ullmann, Ramsdell, Olinsky, M. Stern, H. Bartlett, Linck, H. E. Fritz, and C. Baylos. Among the Composition and Painting exhibits we noted especially those of J. Redding Kelly and Miss Hall for refinement of color and Mr. H. Sorensen for versatility and general excellence in picture making. In Head painting, Miss Eckerson and Miss Clarice M. Burd showed some good character studies, but we did not find the average of the class as high as in some former years.

THE ART STUDENTS' LEAGUE closed for the season on April 29th, with a highly creditable exhibition of students' work. The awards of honors were as follows: First prize for drawing and painting to Lawton Parker; second prize, Mr. Pulsifer; third prize, Miss Laur; Mr. Gardner and Miss Wheeler were honorably mentioned. The third prize and second honorable mention were special, being made necessary on account of the excellence of the compositions submitted.

THE METROPOLITAN ART STUDENTS' ASSOCIATION, which has a membership of about one hundred and fifty, representing the various advanced schools of the city, gave an exhibition at the Metropolitan School of Fine Arts, in the students' room, on May 15th and 16th.

THE METROPOLITAN ART SCHOOL EXHIBITION, in the Carnegie Building, might safely have challenged comparison with that of any students' work in the country. The Life Class, indeed, considering the small number of pupils, showed a higher average of excellence than we can recall at any other display of the kind. There was not a single weak production on view. No prizes were given; evidently these earnest students need no stimulus to do their best. Their names are: A. Foringer, R. Tweedy, M. W. Entz, A. L. Vendrasco, Irving Brown, V. Aderents, Allen, Florin Moses, J. S. Carrs, Miss McCullough, and Miss Annie R. Melville. In the Sketch Class were A. Foringer, William Thomson, A. P. Rogers, Mr. Giles, M. Kleinschmidt, and Miss Edith G. Sewell; and we must not omit to mention Charles Webb, a youngster of twelve winters, who showed capital work in pen-and-ink.

A CONFERENCE ON MANUAL TRAINING at Teachers' College, New York, attracted a large gathering on May 16th. The Hon. Frank A. Hill discoursed on "The Aesthetic Element in Manual Training," and Professor Goodyear dealt with "Some Principles of Decorative Art." Not the least interesting feature of the occasion was the exhibit illustrating how art is being introduced into manual training work; contributions to which came from Chicago, St. Paul, Minneapolis, Washington, Philadelphia, Boston, and Providence; from several towns in New Jersey, including East Orange and Montclair; and from a number of schools in and near New York City, including the Pratt Institute, Brooklyn.

Especially noticeable were the wood-carving and iron-work exhibits, and among the former it was gratifying to note some careful execution of the designs given in *The Art Amateur*. Much interesting and instructive kindergarten work was also shown.

THE WESTERN DRAWING TEACHERS' ASSOCIATION'S third annual meeting was held last month in Indianapolis, and was very successful. Full justice was done to a very interesting programme, and useful papers on art subjects were read by A. H. Clark, M. V. O'Shea, Lucy S. Wilke, Walter S. Perry, Arthur W. Chase, Ida C. Heffron, T. C. Steele, and others. The discussions were no less instructive than the papers themselves, and the exhibits evidenced the fact that much good work is being done by the members of the association.

MR. WILLIAM M. CHASE is still instructor of the portrait and painting classes of the Brooklyn Art School, and, so far as is known there, has no idea of resigning that post. The statement seems necessary on account of unfounded reports to the contrary.

EBERHARD FABER'S KNEADED RUBBER is an excellent and useful novelty, specially intended for the artist; as its name implies, it can be kneaded into any shape or to a point of any thickness, and it rubs out pencil marks quickly and cleanly, without lifting or in any way injuring the surface of the paper.

CORRESPONDENCE.

The Editor, while willing to consider anything offered for publication, cannot return rejected manuscripts or designs unless accompanied by a remittance to cover the cost of doing so; and he accepts no responsibility of any kind in connection with any manuscripts or designs which may be sent to him unsolicited, whether accompanied with a remittance for their return or not.

COMBINATION OF OIL AND WATER-COLORS.

CYCLIST, J. B. S., and others who have inquired about the practice of using a combination of oil and water-colors as a time-saving device in sketching from nature, will be interested in the following communication from Mr. Charles Volkmar, to whom we submitted the queries. We need hardly add that Mr. Volkmar is a skilled landscape painter in both mediums:

To the Editor of *The Art Amateur*:

The use of water and oil colors on the same picture is nothing new; the great Turner painted some of his best pictures in this way. His method, I believe, was a secret. Until lately the proper water-colors for the combination could not be obtained; but I find that the Moist Oleo Colors answer the purpose admirably.

The painting can be made on a canvas already prepared, or on paper if that be preferred. In mixing, you thin the Oleo Colors with water and use white freely in almost all the tints, handling them as you would oil colors. After the sketch has been carried as far as possible, give it a coat of spirit or French varnish, which will dry in a few moments. The picture can then be repainted and finished in the usual oil colors.

The variety of texture and rich color quality which can be obtained in a short time by this method is astonishing when compared with the regular manner of painting—that is, laying in and second painting. I find it preferable chiefly on account of the tendency, in the ordinary method, when the first painting is not thoroughly dry, to grow dark and lose its lustre. This combination of water and oil color is especially adapted for flowers.

CHARLES VOLKMAR.

ART EMBROIDERY.

G. H. L. K. refers to an illustration, in *The Art Amateur* last December, of the orphreys of an Italian chasuble of the sixteenth century—white, red, and green embroidery on a foundation of gold brocade—and wants to know what it would cost to make a banner like it. The materials for such a banner, including the ground fabric, would cost from \$15 to \$50. A cloth-of-gold might be used in accordance with the suggestion given, but this is very expensive. The cost would be lessened by using a silk fabric or by filling in the background with tapestry stitch. The latter method would be a great deal of work. The figures cannot be purchased. The design enlarged should be marked upon the ground material. Then portions of the figures might be cut from a contrasting fabric and applied with good effect by a gold couching thread. The border and fine parts of the design should be done in stitch work. The entire design may be worked in stitch and gold embroidery, and probably is so done in the original.

X. Y. Z. asks "how to press embroidery done on white satin?" Embroidery on a satin ground should not be pressed. A hot iron is most injurious to such material, and the smooth result of the pressing will not be lasting; for the weight of the fabric will, after a little wear, draw the work. All embroidery except that done on a wash material should be pressed on the back while framed. If your work is done directly on the satin, without a linen backing, great care will be necessary in putting on and rubbing in the paste, in order to avoid it striking through. Full directions for pressing embroideries of this sort will be found under "Talks on Embroidery" in the October, 1895, issue of *The Art Amateur*, and instructions for pressing in the April number of the same year.

CHINA PAINTING.

D. M.—(1) The "Lotos Ware" is made by The Knowles, Taylor & Knowles Co., East Liverpool. It is kept in stock at many art stores, including that of M. T. Wynne (65 East Thirtieth Street, New York), who no doubt would give you the special information you ask for. (2) We know nothing about the brand of French china with which you have such an unfortunate experience. Most of the best brands of French china are sold by Bawo & Dotter (26 Barclay Street, New York), who, on request, if you mention *The Art Amateur*, would send you their illustrated catalogue.

NEW SUBSCRIBER.—(1) Particular care is necessary in painting on and firing the English soft glaze wares, which also are dearer than the French. (2) "Royal Worcester" is no longer popular with amateurs. (3) For all purposes to which the application of Liquid Gold is suitable there is no preparation which can be more highly commended than that made by L. Cooley, proprietor of the Boston China Decorating Works (38 Tennyson Street). If you cannot get it in your town, he will send it direct by mail.

SUNDRY QUERIES ANSWERED.

BENT IRON.—Iron oil-wells suitable for such a lamp-stand as you have made in the Venetian Bent Iron Work can be procured from the manufacturers at varying prices. These with burners and any of the parts you may require may be had of The Rochester Lamp Company, 42 Park Place, New York. But your better plan would have been to have got the well and burner first and to have made your bent-iron stand to fit them.

J. R. B.—The identification and dating of hall marks on silver are troublesome, and necessarily take up a great deal of time. We have expert assistance at hand, and would undertake the task under the general conditions of our Bureau of Criticism, charging a fee according to the time, etc., employed. Your best plan would be to send us rubbings or impressions of the marks, and if possible a photograph of the pieces of silver.

ARTIST CYCLIST.—We shall certainly publish the details of the successful design for the bicycle carrier attachment for sketching tours, and probably of others that may possess points of interest. Therefore, let your description be clear and your drawings (made with the pen on smooth paper with black ink) neatly and carefully finished, so that they may be accurately reproduced.

It is natural enough, of course, to find Mlle. Sara Bernhardt in line with the late Henry Ward Beecher, and the rest, recommending the use of Pear's Soap; but the proprietors should avail themselves of her well-known talent as a graphic artist, by getting her to provide an illustrated advertisement—which might also serve as a "poster"—depicting herself before the mirror in her dressing-room, at the end of the play, removing the paint and powder of her "make-up" with soap conspicuously labelled with the invincible name.

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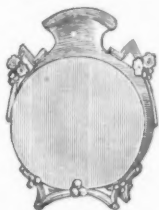
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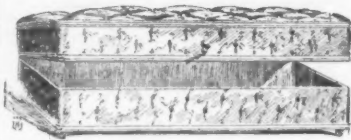
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